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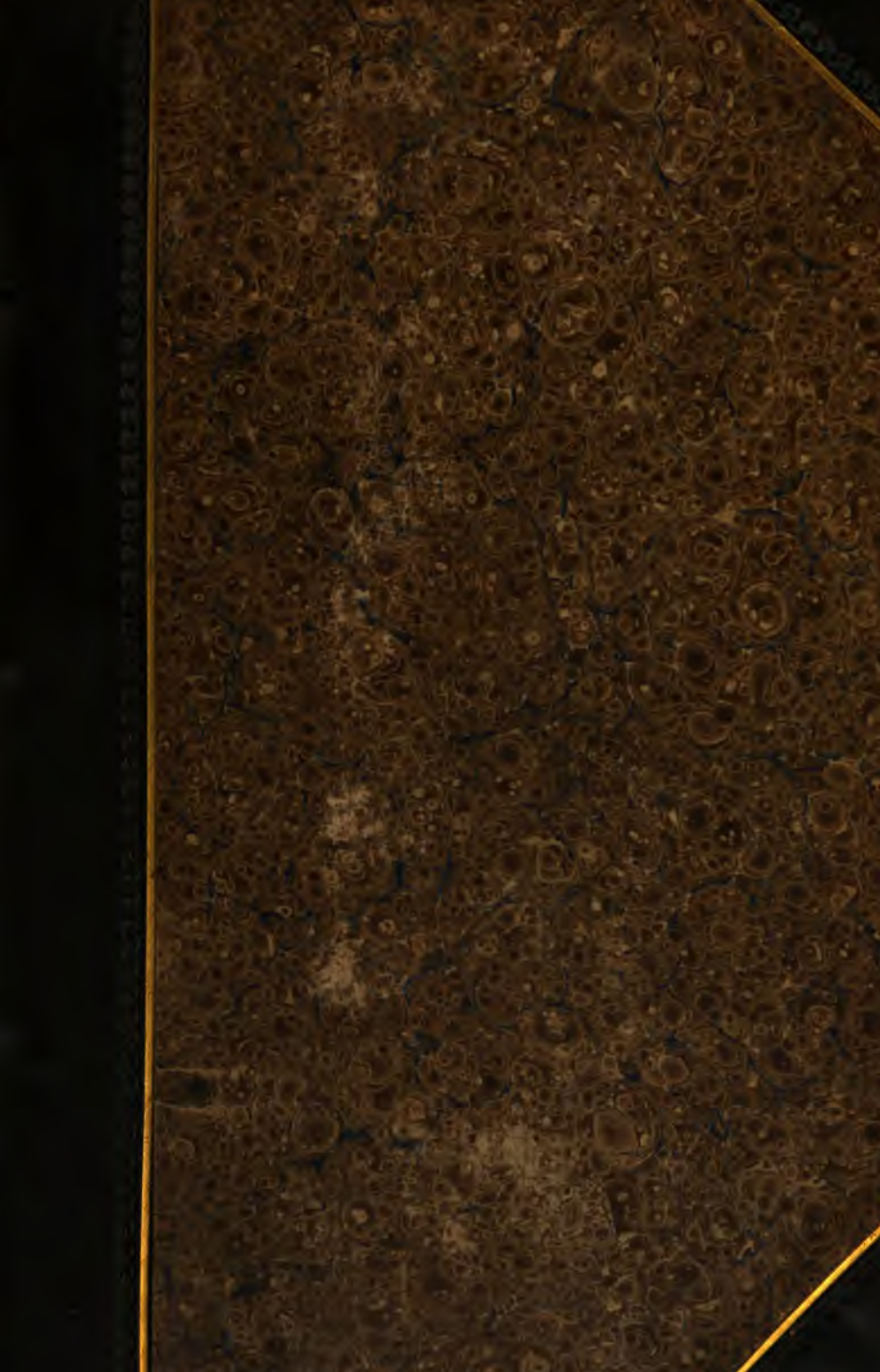
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DEPARTMENT OF  
THE HISTORY OF ART  
OXFORD

BEQUEST OF  
BENEDICT NICOLSON  
1914 - 1978



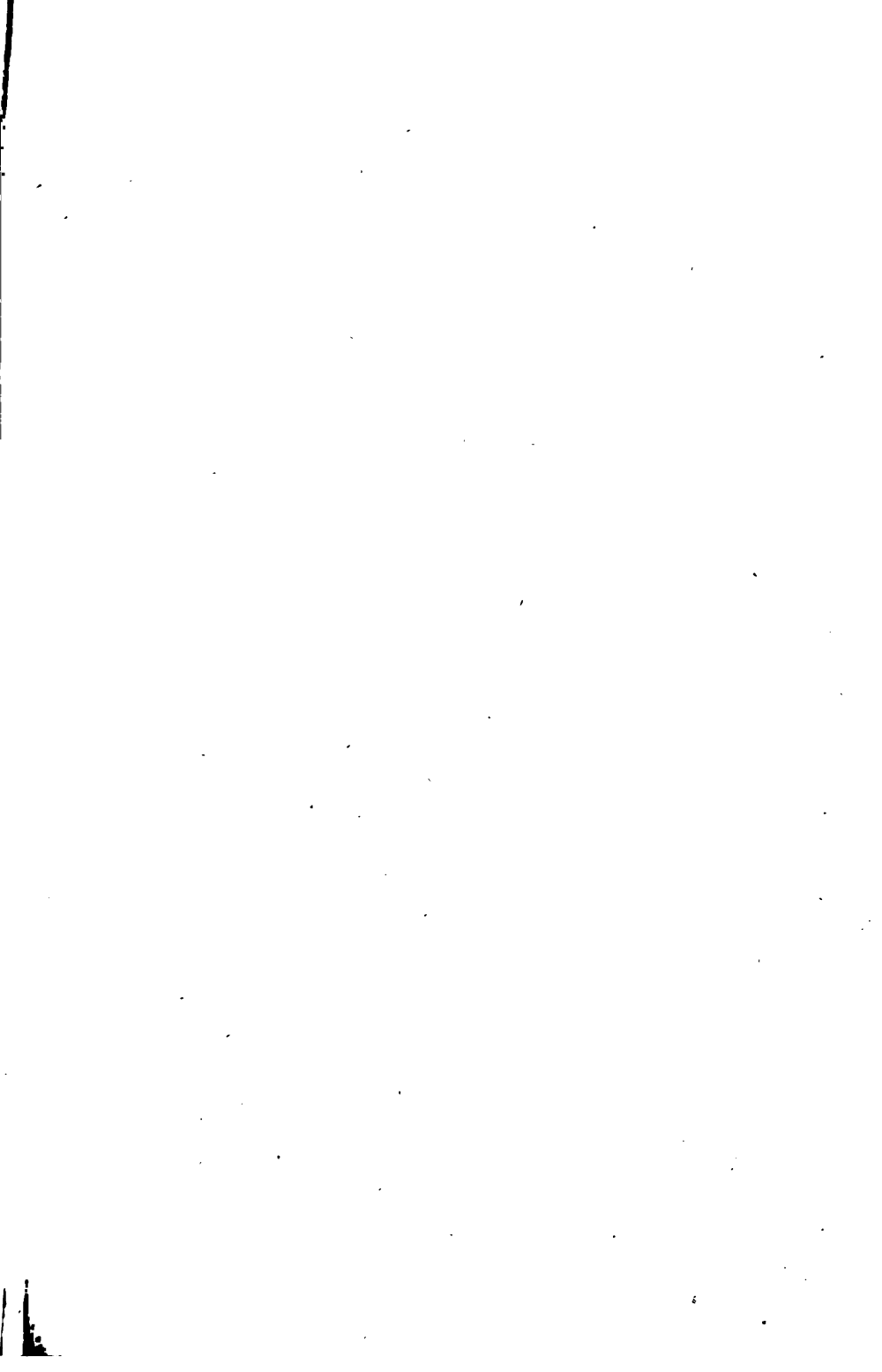


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A GENERAL  
DICTIONARY OF PAINTERS;  
CONTAINING  
MEMOIRS OF THE LIVES AND WORKS  
OF THE MOST EMINENT  
PROFESSORS OF THE ART OF PAINTING,  
FROM ITS REVIVAL, BY CIMABUE,  
IN THE YEAR 1250,  
TO THE PRESENT TIME.

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BY MATTHEW PILKINGTON, A. M.

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*A NEW EDITION,*  
REVISED AND CORRECTED THROUGHOUT, WITH NUMEROUS ADDITIONS,  
PARTICULARLY OF THE MOST DISTINGUISHED ARTISTS  
OF THE BRITISH SCHOOL.

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Reperire, apta atque reperta docendum	
Digerere, atque suo quaque ordine ritè locare,	VIDA, Lib. 2. Poetic.
Durus uterque labor.	
Ut plurimis proximis, enititur.	CICERO.

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IN TWO VOLUMES.

VOL. I.

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1829



TO  
**SIR THOMAS LAWRENCE,**  
PRESIDENT OF THE ROYAL ACADEMY,  
WHO, AFTER CONTRIBUTING,  
BY THE MOST SOLID AND BRILLIANT TALENTS,  
TO THE FORMATION OF THE  
**BRITISH SCHOOL OF PAINTING,**  
HAS BEEN,  
AUSPICIOUSLY FOR THE CULTIVATION OF NATIVE GENIUS,  
AND  
THE GENERAL ADVANCEMENT OF THE ARTS,  
CALLED TO FILL THE SEAT WHICH HIS ILLUSTRIOUS  
PREDECESSORS,  
**SIR JOSHUA REYNOLDS,**  
AND  
**BENJAMIN WEST,**  
SO LONG ADORNED BY THEIR TALENTS AND THEIR VIRTUES;  
THIS  
IMPROVED AND ENLARGED EDITION  
OF THE  
**DICTIONARY OF PAINTERS,**  
IS, WITH ALL RESPECT,  
INSCRIBED,  
BY HIS OBEDIENT SERVANT,  
**THE EDITOR.**





## P R E F A C E.

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WHEN this Dictionary was first undertaken, there existed nothing of the kind in our language; nor were there any helps for such a compilation to be obtained, except in foreign tongues, the Art of Painting being at that time as low as it well could be in this country. Ardently intent, however, upon acquiring some knowledge of a subject of which he was an enthusiastic admirer, Mr. Pilkington, though an ecclesiastic, and residing in a country parish in Ireland, set about collecting all the information he could procure respecting the history of his favourite art, and the lives of its most distinguished professors of the different schools. The labour was arduous in an uncommon degree, as every one must be convinced who has taken the trouble to read Vasari, Vapmänder, Ridolfi, and Sandrart, the principal writers in this department of biography. In their ponderous, and, for the most part, ill-digested volumes, facts are frequently interwoven with irrelevant disquisition, in such a manner as not to be easily separated; and chronological accuracy is so generally slighted, as to render it sometimes difficult to ascertain the time when the events recorded actually took place. Of some artists, again, the accounts are extended to a tedious and preposterous length; while others, and those too of no ordinary merit, have no justice done, either to their personal history or professional character. In one case, when the superfluous matter is removed, what remains proves so unsatisfactory, that farther research becomes necessary to the illustration of the subject; and in another, the statements of the same point, by different writers, are so contradictory, that no decision can be formed upon the question, without much careful comparison and laborious

calculation. To abridge a prolix relation, and at the same time to preserve perspicuity in the story, is more difficult than to expand scanty notices into pompous narratives; but the labour becomes more irksome where detail of circumstances is merely subservient to the appreciation of talent and genius.

The author of this Dictionary felt these embarrassments while pursuing his venturous course; for, although his sole object was only to enlarge his own ideas, and to improve his judgment, he was, from the very nature of his situation, compelled to draw, if not all, yet by far the greatest portion, of his knowledge from books, which, on questions of taste and criticism, in the arts especially, are commonly very suspicious authorities.

Having, however, to depend upon such guides, Mr. Pilkington laid down the most judicious rule that could be adopted for the conduct of his inquiry. "I have not adhered," says he, "to one author, so as to be either a literal translator or transcriber; but have collected what seemed to me most material from each, and endeavoured, with the utmost exactness I could exert, to rectify their chronological mistakes; to illustrate what appeared obscure; and to digest the whole, so as to be instructive and concise."

After amassing, with uncommon diligence, a large stock of information, from a variety of sources, it naturally occurred, that what had been so useful and agreeable to himself, might prove equally so to others; and hence he conceived that a collection of the Lives of the Painters would be both an acceptable and a beneficial present to the public. Impressed with this idea, he extended his inquiries, and chose the alphabetical order of arrangement, as being best adapted for a book of reference. It is somewhat remarkable, that, while the author was thus employed in a retired situation, the Royal Academy in London was founded; which circumstance, no doubt, acted as a stimulus to the writer, who, with great propriety, addressed his work to the President and Members of that new and important institution. Of the necessity of such an establishment, a stronger proof, perhaps, need hardly be given than what was to be found in this very Dictionary; where, out of little more than twelve hundred names of artists, only twenty-one could be adduced to which Great Britain and Ireland

had any proper claim as natives; and even of that insignificant number, which, as "*rari nantes in gurgite vasto*," appeared at distant intervals during three centuries, not more than five or six had any legitimate title to distinction. If, in contemplating this dreary waste, the eye occasionally caught and was gratified with a cheering spot, which, like the oasis in the sandy desert, afforded some relief, it gave no resting place to the mind; for though Henry the Eighth patronised Holbein, and though Rubens and Vandyck were honoured and rewarded by the unfortunate Charles the First, a dismal blank soon followed each of those periods: "star after star went out, and all was night."

It is mortifying to reflect, that the Reformation, favourable as it was to the exercise of the human intellect and the general cause of liberty, had, in this country at least, a very chilling effect upon the state of the Elegant Arts. In the reign of Edward the Sixth, images and pictures were not only ejected from the churches, but the people were publicly taught to hold in utter abhorrence all graphical representations of sacred objects. Queen Elizabeth went farther, and issued a decree for obliterating all such delineations on the walls of churches, by whitewashing them, and inscribing sentences of holy writ in the room of these figures. When, about seventy years afterwards, the spirit of puritanism gained the ascendancy, and broke down all the barriers of the constitution, civil and ecclesiastical, the ornaments in the churches were among the first objects of spoliation and destruction. Hence the churches were converted into barracks for soldiers and stabling for horses; the costly monuments of the dead were stripped of their most valuable carved work; the highly ornamented fonts were carried away and profanely applied to the vile use of troughs for swine; in addition to which sacrilegious outrage, men were hired by the governing powers, at a daily stipend, to tear down crosses and images wherever they could be found, and to break in pieces the beautiful paintings in the windows of the churches; while, as the finishing stroke to the climax of iconoclastic fury, all pictures, without any regard to their beauty, having the figure of the Saviour of the World, or his Virgin Mother, were commanded to be destroyed by an express ordinance of Parliament!



In a country thus unfortunately overrun by fanaticism, the Fine Arts could not flourish : for who would devote his mind to a study which he saw brought with it nothing but contempt and poverty ? Nor were the times that succeeded much more favourable to the cultivation of native talent in painting and sculpture ; for though a few artists found occasional employment in and about the court, the chilling gloom of superstitious prejudice still continued to prevail in the nation at large, to such a degree that, had a genius equal to Raffaele himself then appeared in England, with nothing else to recommend him but his talents, he must have sought employment in a foreign clime, or starved in his own. A brighter prospect might have been expected after the Revolution : instead of which, the Arts rather lost than gained by the change ; for the spirit of party absorbed every thing, and continued to do so, with scarcely any interruption, till the accession of his late Majesty to the throne produced a renovation of the national taste. Then the era of British genius in the Fine Arts began under his auspicious influence, and was fostered till it attained maturity of strength, by the personal encouragement of a monarch who, during the whole of his long and eventful reign, manifested the warmest zeal for the interests of literature and science. The progress of Painting, Sculpture, and Engraving in particular, was so rapid as to excite astonishment, especially when compared with the state of those Arts in other countries, where, though they had long flourished, yet it was by a far slower process, from servile imitation to originality of conception, and from feeble expression to grandeur of invention.

It has already been observed that, when this Dictionary made its first appearance, or rather, when it began to be compiled, the author could only discover between twenty and thirty British artists to incorporate in the body of his work, that is, from the reign of Elizabeth to his own time. Now, although perhaps, by a little more inquiry, he might have obtained some additions to this list, it is certain that those would have been but few in number, and that their names would not have given dignity to the work. Since that period, however, the memoirs of more than one hundred natives of pre-eminent worth have been imbodied in the

general history of the art; out of which number might be mentioned fifty at least, who stand in the very highest ranks in the respective departments of history, portrait, landscape, and animal painting. Such has been the triumphant ascendancy of the art in Britain, within the space of half a century; in recording which, the conductors of this new edition of Mr. Pilkington's Dictionary have spared no labour. All the articles in the former editions have been carefully revised and corrected; the lives of several of the great masters, particularly Leonardo da Vinci, Michel Angelo Buonarroti, Raffaele, Rubens, and Vandyck, have been entirely re-written; others have been considerably enlarged; and the additions, in the whole, amount to above fourteen hundred names; to make room for which the pages have been closely printed, the redundancies of language cleared away; and the tables of artists and their disciples thrown aside, as totally useless in a work, the arrangement of which, being alphabetical, renders reference easy.

Thus, as it were, from a lofty eminence, a wide range presents itself to our view; the retrospect exhibiting the most elegant, if not the most ancient, of the imitative arts, in all its great varieties and stages of culture, since its emersion from the depth of comparative oblivion to a period unparalleled in the history of intellectual improvement. But, perhaps, the most singular feature in the whole expansive scene is that which falls immediately within our present observation, displaying the luxuriant state of the Arts in a region which was long considered as ungenial to their growth. The notion, advanced by some foreign critics, and which for a considerable time obtained too much credence, that either the atmosphere of Britain, or the genius of its inhabitants, was unfavourable to the formation of a School of Painting, has received a decisive refutation in the Royal Academy established by one monarch, and in the foundation of a National Gallery by his august and accomplished successor. This triumph is not ephemeral, but the result of energies properly directed, and of a patronage liberally conducted upon patriotic principles, for public benefit, and not for the indulgence of a particular humour, or the acquisition of individual glory. Yet, gratifying as this spectacle is, we may reasonably hope that it is but the prelude to one still more brilliant, and that the time is not far distant, when the British School of Art will be

as much the object of admiration as that of Rome was under Leo X. To accomplish this object, however, emulation must be continually excited, and rising genius liberally encouraged ; just principles must prevail, and these cannot be attained without much study, and an habitual acquaintance with the sublimest models. It were therefore to be wished, to use the words of our author, in his original preface, “ that our artists, as well as our nobility and gentry, who either travel abroad for the improvement of their taste, or inspect the capital collections of paintings in England, could prevail on themselves to be more accurate in the observations they make, while they entertain themselves by contemplating the works of the celebrated masters ; so as not only to be struck with admiration while they behold them, but also to penetrate the cause of so powerful an effect on the passions of their minds.

“ To see and to admire, on such an occasion, is not sufficient ; for even those of the meanest capacity, the illiterate and the unskilful, can readily arrive at such a degree of taste. But a refined taste can only be formed by studiously examining the whole and every part of a composition ; by exploring the grandeur of the ideas ; the sublimity in the expression ; the truth and elegance of the design ; the grace diffused through the objects ; the resemblance of nature in the colouring ; and the magic touch of the pencil.

“ The true knowledge of the art of painting is not so easy an acquisition as too frequently it is accounted ; nor are all those who can plausibly descant on the perfections and defects of a piece of painting to be considered as solid or profound judges of the intrinsic merit of a performance.

“ As painting is the representation of nature, every spectator, whether judicious or otherwise, will derive a certain degree of pleasure from seeing nature happily and beautifully imitated ; but, where taste and judgment are combined in a spectator, who examines a design conceived by the genius of a Raffaele, and touched into life by his hand ; such a person feels a superior, an enthusiastic, a sublime pleasure, whilst he minutely traces the merits of the work ; and the eye of such a connoisseur wanders from beauty to beauty, till he feels himself rising gradually from admiration to ecstasy.

“ To acquire a well-founded taste for painting, there are many

essential requisites, without which it is scarcely possible to discern the real perfections of a performance.

“ One requisite is, to be familiarly conversant with history, particularly the sacred, from which many of the subjects that animated the pencil of Raffaele and the best artists were composed. It may indeed appear singular, that a studious perusal of the Bible should be recommended to any persons of taste, who ought to be supposed to have had an early acquaintance with that book in the course of their education. Yet it cannot but be obvious to every one, that (to the disgrace of modern politeness) the sacred volume is rather held in contempt by many of the great ones of this age ; because that purity of morals which it demands is incompatible with the vices which they practise. However, if gentlemen, in pursuit of even their favourite art, could find an inducement to read it, they might, perhaps, at the same time imbibe a knowledge of a superior kind to what they sought, and perceive that, among all their accomplishments, they wanted a principal accomplishment, that of religion.

“ I have been led into this remark by an incident which not long since happened, at a public sale of pictures, where a few professed connoisseurs were busily examining the paintings, and were very loudly profuse of their observations. Two pieces of scripture history, extremely well executed, attracted their particular attention : one described St. Peter's Payment of the Tribute-money ; the other, his Walking on the Water. No commendation of the paintings was spared by the connoisseurs ; but, after consulting with each other what the subjects might be, and none of them being able to determine that point, one of them openly avowed, that, if they knew but the history, the pictures would appear excellent. Yet those gentlemen were persons of considerable fortune, and well bred ; and had not their ignorance of the sacred history so shamefully dishonoured their education, and exposed their infidelity, none but their intimates would have suspected them to be totally unacquainted with religion.

“ Another requisite is the study of profane history, particularly that of Greece and Rome ; and of Italy also, from the declension of the Roman empire. By such a course of study, an admirer of



painting may qualify himself to fix on the particular action represented by any artist, even at the first view (supposing that action to be described in a suitable and masterly manner), and be enabled to judge whether the passion and expression be just; whether the costume be properly observed; whether the characters are marked agreeably to historical truth, and the incidents judiciously introduced.

“ Another requisite is, to have a competent skill in drawing, and a knowledge of anatomy, that the connoisseur may form a steady judgment of the swell or the depression of the muscles in different actions and attitudes; of the true proportions of the limbs and extremities of the figures; of the elegance of the contours; and whether the figures appear justly balanced, in whatsoever attitude they are placed; so that he will readily discern where the artist has happily succeeded in his imitation of nature, and in what respect his execution is defective.

“ Another requisite is, to have studied nature, so as to have impressed on the memory beautiful and exact images of every object that can enter into a composition; and to have accustomed the eye to distinguish what is gracefully natural, not only in the human form, but in trees, rocks, rivers, animals, as well as those momentary incidents of light, which agreeably diversify the face of nature.

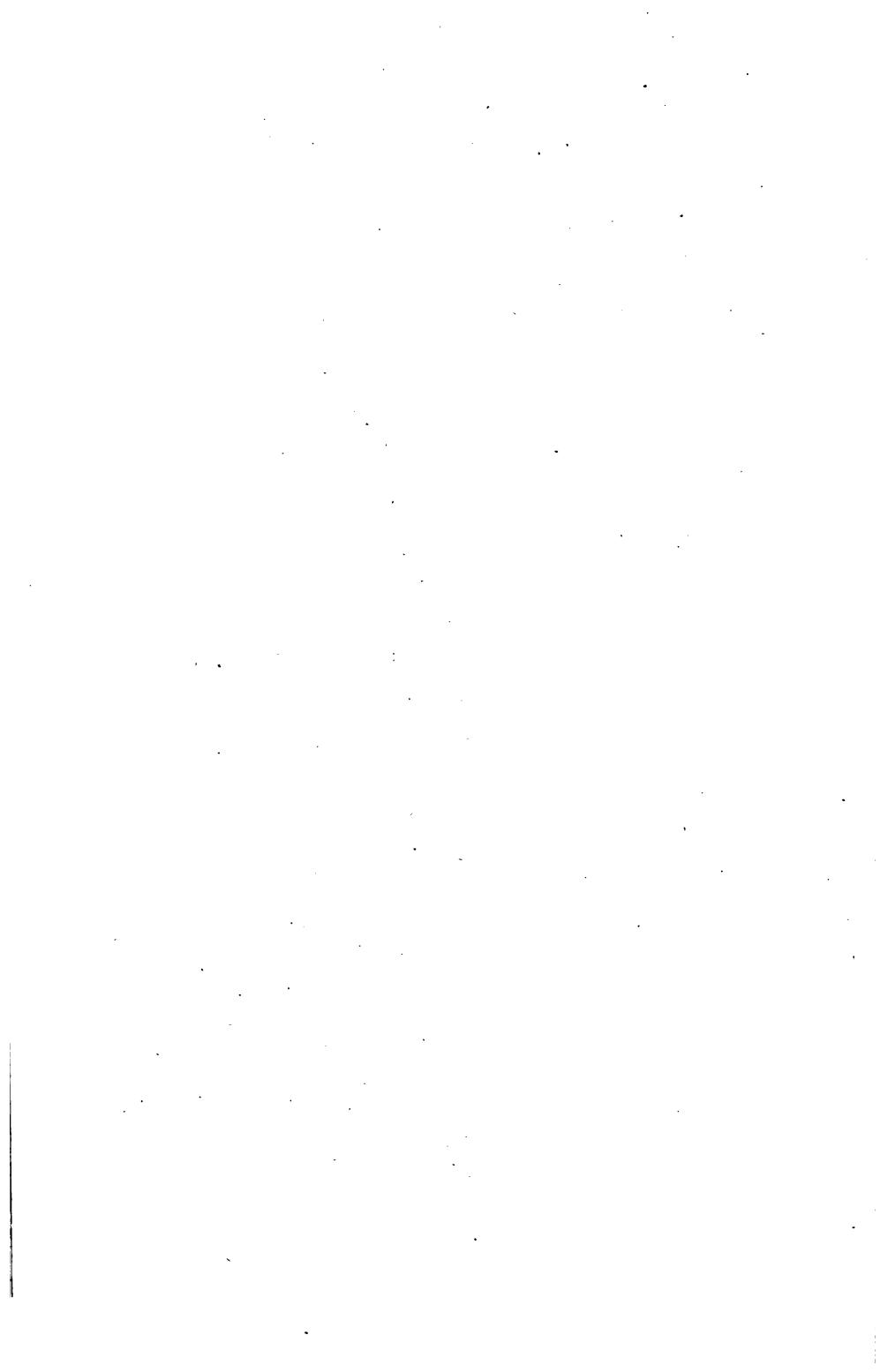
“ Another requisite (and that not the least difficult) is, the study of the works of the most famous masters; to observe them with so piercing an attention as to discover their manner of penciling, the force and delicacy of their touch, as well as their style of invention or composition: for every eminent artist has his peculiarities in composition, expression, and design, as well as colouring; which, when critically noticed, will distinguish him from others, whether they be his equals or his superiors in merit.

“ It is only by a frequent and studious inspection into the excellencies of the artists of the first rank, that a true taste can be established; for, by being attentively conversant with the elevated ideas of others, our own ideas imperceptibly become refined. We gradually feel a disgust at what is mean or vulgar; and learn to admire what only is justly entitled to our commendation.

It is scarcely possible that a judicious reader, who has improvingly studied the beauties of Milton, Shakspeare, and the best writers, can descend to be delighted with compositions that are comparatively indifferent, although such compositions may have, in particular parts, a certain degree of merit. A polished pebble may be esteemed as a diamond by one who has never sufficiently attended to the native lustre of that gem; but a critical eye will readily determine between the glitter of the one, and the lovely vivid beam of the other. Till, therefore, a lover of the art of painting arrives at such a degree of judgment and taste, as renders him incapable of being pleased with what is indifferent, he may conclude that his taste and judgment are still but imperfect.

“ Besides, by being familiarly conversant with the works of the best masters, not only the taste of an admirer of the art will be effectually established, but his judgment will proportionally be enlarged and confirmed. He will learn steadily to distinguish the ideas peculiar to each master, whether in respect of the invention or the disposition; he will be instructed to know one master by the airs of the head, or the attitudes; another, by the dignity or grace of his figures; another, by a remarkable muscular strength; and others, by their elegance, simplicity, or astonishing management of the chiaro-oscuro.

“ By examining the colouring and the penciling of different artists who were excellent, he will discover what constitutes the manner peculiar to each, and qualify himself to judge with precision. He will perceive, that almost every artist is remarkable for some one predominant tint of colouring; he will observe, that in some the yellow predominates, in others the brown, the violet, and the green. In some the black, as in Caravaggio, Spagnoletto, Manfredi, and Valentino; in some a paleness, as in Vouet, and Nicolo Poussin; the purple in the Bassans; and in Teniers the gray. And by a nice observation of these particulars, confirmed by a competent skill in the style of each master's composition, a judicious person will, without much difficulty, qualify himself to judge with accuracy of the hands, as well as of the merits, of the different masters.”



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OF THE

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THAT HAVE BEEN CONSULTED IN THE COMPILATION  
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### LATIN.

- 1 Franciscus Junius de Picturâ Veterum. Folio. Amstel. 1637.
- 2 Academia Artis Pictoriæ, &c. à Joh. Sandrart. Folio. 1683. Nuremberg.
- 3 Jul. Cæsaris Bulengeri, de Picturâ, Plasticæ, Statuariâ. Lugd. 1627. 8vo.
- 4 Ædes Barberinæ ad Quirinalen, à Comite Hieron. Tetio descriptæ. Fol. 1642. Romæ.
- 5 Deliciæ Bataviæ variæ elegantisque Picturæ. Jac. Marcus collegit et edidit.
- 6 De Picturâ, præstantissimâ et nunquam satis laudatâ arte, &c. à Leone Baptista Alberti. Basil. 1649.
- 7 Museum Florentinum.
- 8 Lamberti Lombardi Vita, ab Ul. Goltzio.
- 9 Gerardi de Laresse pictoris Opus. Per Nic. Visscher editum.
- 10 De Arte Graphicâ. Poema Latina, ab Car. Alphon. Du Fresnoy.
- 11 Theatrum Honoris, in quo nostri Apelles sæculi, seu pictor. qui patrum nostrorum memoriâ vixerunt celebrior.

### ITALIAN.

- 1 Vite de più eccellenti Pittori di Giorgio Vasari.
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- 3 Trattato della Pittura di Leonardo da Vinci, dato in luce da Raffaello du Fresne.
- 4 Trattato dell' Arte de la Pittura, di Giovanni Paolo Lomazzo.
- 5 Idea del Tiompo della Pittura di Paolo Lomazzo, nella quale egli discorre dell' origine ed fondamento delle cose contenute nel suo Trattato dell' Arte della Pittura. Milan.
- 6 Il medesimo, con le Trattato della forma delle Muse, cavata degli antichi Autori Greci e Latini, opera utilissima a Pittori e Scultori, di P. Lomazzo.
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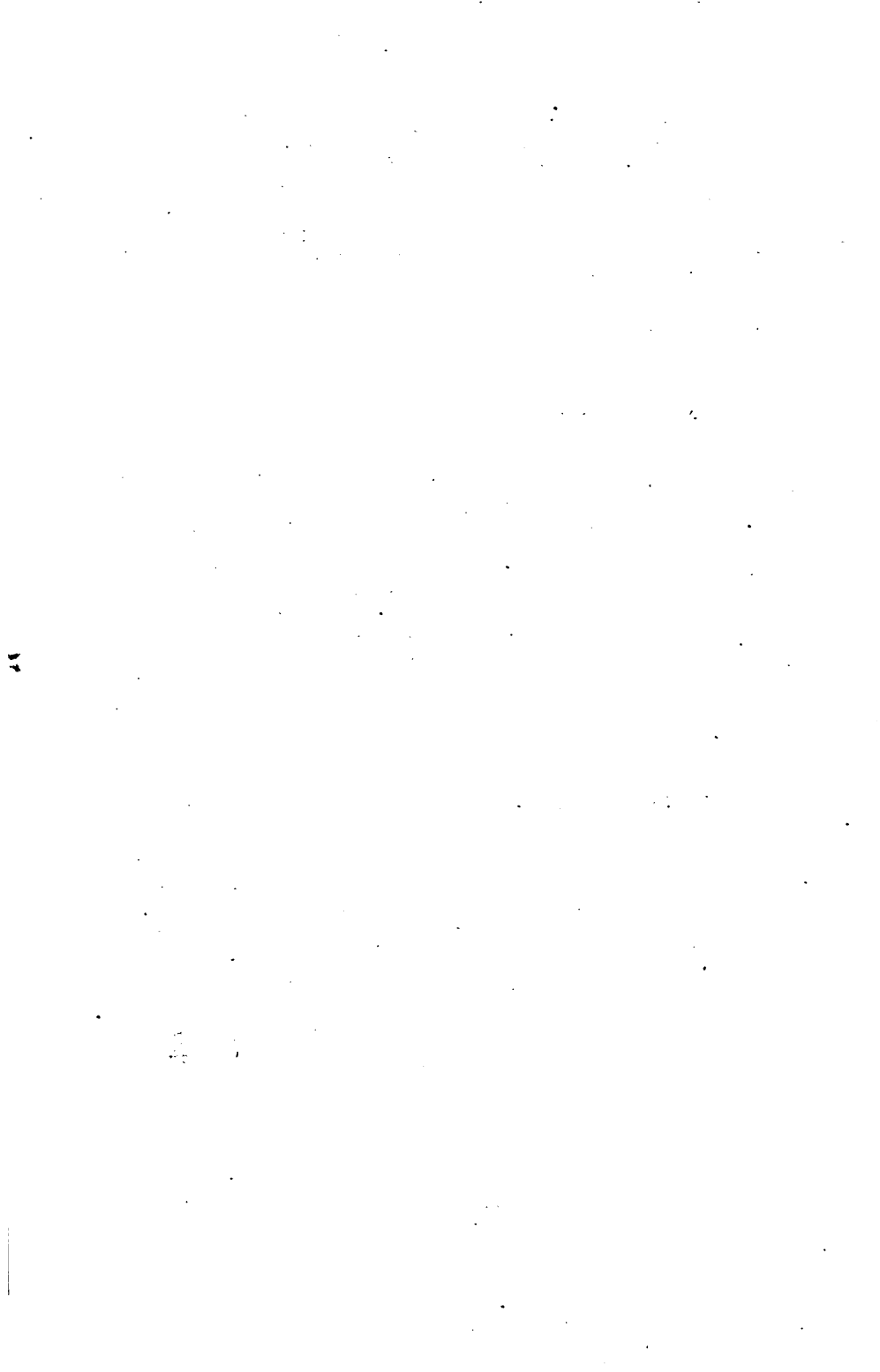


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AN  
EXPLANATION  
OF  
TERMS USED IN PAINTING.

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**ACCESSORIES.** Those adjuncts which are introduced into a picture without being absolutely necessary to the subject represented, and which yet give relief and beauty to it, are commonly called accessories.

**AERIAL PERSPECTIVE** is such a degradation of the tones of colours as throws off the distances of grounds and objects; and which the judicious artists practise, by diffusing a kind of thin vapour over them, so as to deceive the eye agreeably. It shows the diminution of the colours of objects, in proportion as they recede from the eye, by the interposition of the air between the eye and the object, as if the latter was seen through a column of air.

**ANTIQUE.** This term is applied to the paintings and sculptures which were made at that period when the arts were in their greatest perfection among the ancient Greeks and Romans; from the age of Alexander the Great to the irruption of the Goths into Italy. But it is generally used for statues, basso-relievos, medals, intaglios, or engraved stones. Though all these remains of antiquity are not equally excellent, yet even in such as are indifferent, there is a certain degree of beauty, which distinguishes them from the works of the moderns. But it is the most perfect of the works of the ancient great masters which are to be the objects of our taste and imitation, as they continue to be those of our wonder and astonishment.

**ATTITUDE**, in painting, is the posture or disposition of the limbs and members of a figure, by which we discover the action in which it is engaged, and the very sentiment supposed to be in the mind of the person represented. It comprehends all the motions of the body: but whatever attitude be given to any figure, it must show the beautiful parts, as much as the subject will permit, let it be what it may. It must, besides, have such a turn, as, without departing from probability, or from the character of the figure, may diffuse grace over the action. The choice of fine attitudes constitutes one of the greatest beauties of grouping.

**BACK GROUND.** This term denotes the field or space round the groups in historical pictures, or that which is placed to set off a single figure ; and it is likewise applied to the plans and buildings in the distances of landscapes. Sir Joshua Reynolds deemed the invention of back-grounds one of the most difficult parts of painting. That Rubens also was of a similar opinion is evident from this anecdote. Being desired to take under his instruction a young artist, he was told, by way of recommendation, that the student was already somewhat advanced in the art, and would be of immediate assistance in his back-grounds. Rubens smiled, and said, "that if the youth was capable of painting his back-grounds, he stood in no need of his instructions."

**BEAUTY, IDEAL.** This term is made use of to express that degree of perfection in a form, especially of the human figure, which does not actually exist in nature, but only in the creative fancy of the artist. "It is this intellectual dignity," says Reynolds, "that ennobles the painter's art ; that lays a line between him and the mere mechanic ; and produces those great effects in an instant, which eloquence and poetry are scarcely able to attain."

**BENTVOGEL SOCIETY.** The Flemish painters who resided at Rome formed themselves into a society, into which they received all those of their own nation who, after their arrival, desired to be admitted as members. The introduction was appointed to be at a tavern in the city, at the expense of the person introduced ; and after some whimsical ceremonies, a name was given to the new brother, which expressed either the perfections or the defects in the form or countenance of the person ; any remarkable peculiarity in the style of his colouring or composition ; or any thing very singular in his character. The ceremony was continued for one entire night ; and in the morning they walked to a place some distance from Rome, called the Tomb of Bacchus, where the whole concluded with a suitable libation. It has been said that Raffaele gave rise to this ludicrous institution.

**BREADTH.** This term, as applied to a picture, denotes grandeur of expression or distribution, as opposed to contraction and meanness. Corregio is the master in whose works breadth appears pre-eminently conspicuous.

**CARTOONS.** These are the designs prepared by painters, and afterwards intended to be executed in fresco, or worked in tapestry.

**CASTING OF DRAPERIES.** By this term is implied the distribution of the folds ; and draperies are said to be well cast, when the folds are distributed in such a manner as to appear rather the result of chance, than of art, study, or labour. In that manner or style of painting which is called the Grand, the folds of the draperies should be great, and as few as possible ; because their rich simplicity is more susceptible of great lights. But it is an error to design draperies that are too heavy and cumbersome ; for they ought to be suitable to the figures, with a combination of ease and grandeur. Order, contrast, and variety of stuffs and folds, constitute the elegance of draperies ;

and diversity of colours in those stuffs contributes extremely to the harmony of the whole in historical compositions.

**CHARGED**, is a term used by artists, to signify any thing that exceeds ; such as exaggerating the outlines, in order to show a superior degree of skill, and by that means going beyond the bounds of simplicity. Yet there are charged outlines that please ; because they are above the lowliness of ordinary nature, and carry with them an air of freedom, with an idea of a great taste, which deceives most painters, who call such excesses the grand manner. And though, to such persons as have a true idea of correctness, simplicity, and elegance of nature, these excesses may seem superfluous, as they only adulterate the truth ; yet, one cannot forbear to commend some things that are overcharged in great works, when the distance from whence they are to be viewed softens them to the eye ; or when they are used with such discretion as makes the character of truth more apparent. It is worthy of remark that, in the antique statues, which are allowed to be the rule of beauty, nothing appears charged, nothing affected ; nor is there any thing of that kind in the works of those who have always imitated them ; as Raffaele, Domenichino, Nicolo Poussin, and others.

**CHIARO-OSCURO**, is the art of advantageously distributing the lights and shadows in a picture ; as well for the repose and satisfaction of the eye, as for the effect of the whole together. The word *chiaro*, meaning " clear or transparent," implies not only any thing exposed to a direct light, but also all such colours as are in their nature luminous. *Oscuro*, or dark, not only implies all the shadows directly caused by the privation of light, but likewise all the colours which are naturally brown ; such as, even when exposed to the light, maintain an obscurity, and are capable of grouping with the shades of other objects : of which kind are deep velvets, brown stuffs, or polished armour, and the like, which preserve their natural or apparent obscurity in any light whatever. By the *chiaro-oscuro*, objects receive more relief, truth, and roundness ; and it particularly signifies the great lights and shades, which are so collected as to conceal the artifice. The distribution of the objects forms the masses of the *chiaro-oscuro*, when, by an artful management, they are so disposed, that all their lights are together on one side, and their darkness on the other.

**COMPOSITION** is the arrangement of objects, and the disposition of the parts, so as to form an harmonious union of the whole : hence any thing extraneous, that disturbs the connexion, and diverts the mind from the general subject, is a vice. Composition, which is the principal part of the invention of a painter, is by far the greatest difficulty he has to encounter. Every man that can paint at all, can execute individual parts ; but to keep them in due subordination as relative to a whole, requires a comprehensive view of the art, that more strongly implies genius than, perhaps, any other quality whatever.

**CONTOUR, or OUTLINE**, is that which terminates and defines a figure ; and a great part of the skill of a painter consists in managing the contours judiciously.

**CONTRAST** is an opposition in the position of two or more figures, contrived to make a variety in painting. Thus, in a group of three figures, when one appears in front, another shows his back, and a third is placed sideways, there is said to be a contrast. A well-conducted contrast is one of the greatest beauties of a painting. It is not only to be observed in the position of the several figures, but also in that of the several members of the same figure. If nature requires the painters and sculptors to proportion the parts of their figures, it requires also that they contrast their limbs and different attitudes.

**CORRECTNESS** is a term which implies a design that is without a defect in its measures and proportions.

**COSTUME** is an Italian word, which signifies custom or usage; and the term implies, that a painter, in representing some historical passage, action, or event, must not only be exact in describing the particular fact, but also in representing the scene of action, the country where it occurred, whether at Rome or Athens; by the side of a river, or on the sea-shore; in a palace or a field; in a fruitful or desert country; observing to distinguish, by the dresses, customs, and manners peculiar to each people, whether they are of one country or the other; whether Greeks, Romans, Jews, or barbarians.

**DEMI-TINTS.** This term implies the various gradations of which a colour is capable.

**DESIGN** implies the representation of one or more human figures or animals; or some parts or members of either; or a scene taken from nature; a plant, fruit, flower, insect, or piece of drapery, all taken from the life, in order to be inserted in some part of a picture; and in this sense it is called a study. It is also taken for the outline of objects, for the measures and proportions of exterior forms. Design consists of several parts; of which the principal are, correctness, good taste, elegance, character, variety, and perspective.

**DISTEMPER** is a preparation of colours, without oil, only mixed with size, whites of eggs, or any such proper glutinous, or unctuous substance; with which kind of colour all the ancient pictures, before the year 1410, were painted, as also are the celebrated cartoons of Raffaele.

**DRYNESS** is a term by which artists express the common defects of the early painters in oil, who had but little knowledge of the flowing contours, which so elegantly show the delicate forms of the limbs, and the insertion of the muscles; the flesh in their colouring appearing hard and stiff, instead of expressing softness and pliancy. The draperies of those early painters; and particularly of the Germans, concealed the limbs of the figures, without truth or elegance of choice; and even in their best masters the draperies very frequently either demeaned or encumbered the figures.

**ELEGANCE**, in a design, is a manner which embellishes and heightens objects, either as to their form, or colour, or both, without destroying or perverting truth. It appears most eminently in the antiques, and next, in those painters who have imitated them best, the principal of whom is Raffaele. De Piles observes, that elegance

is not always founded on correctness, as may be seen in the works of Raffaele and Corregio: in the latter of whom, notwithstanding his incorrectness of design, his elegance of taste, and the turn which he has given to his actions, cannot but be admired.

**EXPRESSION** principally consists in representing the human body, and all its parts, in the action suitable to it; in exhibiting in the face the several passions proper to the figures, and marking the motions they impress on the other parts. Frequently the term expression is confounded with that of passion; but the former implies a representation of an object agreeably to its nature and character, and the use or office it is intended to have in the work: but passion, in painting, denotes a motion of the body, accompanied with certain airs of the face, which mark an agitation of soul. So that every passion is an expression, but not every expression a passion.

**FORESHORTENING.** When a figure, viewed lengthways, appears shorter than it would be in an erect attitude, or fully extended, it is said to be foreshortened. This difficult mode of designing animal forms is chiefly adopted in ceilings.

**FRESCO** is a kind of painting performed on fresh plaster, or on a wall covered with mortar not quite dry, and with water colours. The plaster is only to be laid on as the painting proceeds, no more being to be done at once than the painter can despatch in a day. The colours, being prepared with water, and applied over plaster quite fresh, become incorporated with it, and retain their beauty for a great length of time.

**GRACE** principally consists in the turn that a painter gives to his objects, to render them agreeable, even those that are inanimate. It is more seldom found in the face than in the attitude; for our manner is produced every moment, and can create surprise. In a word, a woman can be beautiful but one way, yet she can be graceful a thousand. Grace is neither found in constrained nor in affected manners, but in a certain freedom and ease between the two extremes. Thus Milton, speaking of the mother of mankind, says, "Grace was in all her steps."

**GROTESQUE.** This term, now used in a ludicrous sense, was by the Italians appropriated to that peculiar manner of composition and invention observed among the antique monumental paintings discovered in the subterraneous chambers that had been decorated in the times of the ancient Romans. And as the Italians apply the word *grotta* to express every kind of cave or grot; all paintings which were in imitation of the antique designs discovered in those places which for ages had been covered with ruins, are now called *grotesca* or *grotesque*; implying a style in which the imagination and the wildness of inventive fancy are principally exerted, without any strict adherence to nature, truth, or probability.

**GROUP** is the combination or joining of objects in a picture, for the satisfaction of the eye, and also for its repose. But though a picture may consist of different groups, yet they should all tend to unity, and one only ought to predominate. The subordination of groups creates



that union and harmony which is called the *tout ensemble*, or the whole together. By a predominant group the eye is agreeably fixed ; and by means of the reposes caused by a spread of lights and shades, neither the effect of the other groups nor that of the subordinate objects is injured.

**HARMONY**, as applied to a composition, means the same with union, in opposition to any thing that disturbs the order and produces irregularity. So, in a single figure, all the parts must be accordant, and in the countenance the expression must be significant of one sentiment. The definition applies in a similar manner to lights and shadows, actions and attitudes.

**INVENTION**. Sir Joshua Reynolds says, " The invention of a painter consists not in inventing the subject, but in a capacity of forming it, in his imagination, in a manner best accommodated to his art, though wholly borrowed from poets, historians, or popular tradition. For this purpose he has full as much to do, and perhaps more, than if the story was invented ; for he is bound to follow the ideas which he has received, and to translate, if I may use the expression, into another art. In this translation the painter's invention lies ; he must, in a manner, new-cast the whole, and model it in his own imagination ; and, to make it a painter's nourishment, it must pass through a painter's mind. Having received an idea of the grand and pathetic in intellect, he has next to consider how to make it correspond with what is touching and awful to the eye, which is a business by itself. But here begins what, in the language of painters, is called *Invention*, which includes not only the composition, or the putting the whole together, and the disposition of every individual part, but likewise the management of the back ground, the effect of light and shadow, and the attitude of every figure or animal that is introduced or makes a part of the work."

**LOCAL COLOURS** are such as faithfully imitate those of a particular object, or such as are natural and proper for each particular object in a picture. And colour is distinguished by the term local, because the place it fills requires that particular colour, in order to give a greater character of truth to the several tints with which it is contrasted.

**LINEAR PERSPECTIVE** is that which describes or represents the position, magnitude, and form of the several lines or contours of objects ; and expresses their diminution in proportion to their distance from the eye.

**MANNER** is that habit which painters have acquired, not only in the management of the pencil, but also in the principal parts of painting, invention, design, and colouring. It is by the manner in painting that a picture is judged to be of the hand of Titian, Tintoret, Guido, the Caracci, and others. Some masters have had a variety in their manners at different periods of life ; and others have so constantly adhered to one only, that those who have seen even a few of their pictures will immediately know and judge of them, without the risk of mistake. The variety observable among artists arises from the manners of the different schools in which they have received their instruction, or of the artists under whom they have studied ; for

young painters, feeling a partiality, in their own choice and judgment, to those masters they have imitated, prefer what they have long accustomed themselves to admire. Yet there are instances, among the great artists, of painters who have divested themselves of that early partiality, and have altered it so effectually, as to fix on one abundantly more refined, and better adapted to their particular genius, by which means they have arrived at excellence. Thus Raffaele proceeded, and acquired a much more elevated manner after he had quitted the school of Perugino, and seen the works of Leonardo da Vinci.

**ORDONNANCE** is the placing regularly the figures in respect of the whole composition; or the particular disposition of figures as to the different groups, masses, contrasts, decorum, and situation.

**OUTLINE** is that which traces the circumferences of objects in a picture. The outline is to be drawn as thin and fine as possible, so as scarcely to be discerned by the eye; and it ought to be observed, that a correct outline may excite pleasure, even without any colouring; but no colouring can afford equal satisfaction to a judicious eye, if the outline be incorrect; for no composition, no colouring, can merit praise, where the outline is defective.

**PASSION**, in painting, implies an emotion of the body, attended with certain expressive lines in the face, denoting a peculiar agitation of the mind.

**PASTICCIO**. This term, which signifies pie or pasty, is applied in Italy to those pictures which cannot be called either originals or copies; being the works of some artists who have had the skill to imitate the manner of design and colouring of other eminent masters, sometimes borrowing part of their pictures, sometimes imitating their touch, their style of invention, colouring, and expression. Several painters, of considerable reputation for their own original performances, have made themselves remarkable in this way; but none more so than David Teniers, who hath counterfeited Giacomo Bassan and others, in such a manner as to deceive the most judicious observers. The most effectual way to detect Pasticcios is by comparing them with the genuine works of the masters whose manner is the object of imitation.

**RELIEF**, or **RELIEVO**, denotes those objects which are represented on a plain surface, and yet appear to project from it.

**SITE**, or **SCITE**, in landscape, signifies the view, prospect, or opening of a country; derived from the Italian word *sito*, situation.

**STYLE**. Sir Joshua Reynolds says, that "In painting, style is the same as in writing; a power over materials, whether words or colours, by which conceptions or sentiments are conveyed." This is true; but it is not clear. As in literary composition, so it is in painting; one man makes use of the same utensils with greater effect, or in a more powerful manner, than another. Styles therefore vary in painting as in writing: some are grand, others plain; some florid, and others simple. But in painting, another use of the word has been adopted, and it has been applied to the subject in which an artist has excelled, as well as to the peculiarity of his manner of treating it.



## DICTIONARY OF PAINTERS.

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**ABARCA (MARIA DE)**, a Spanish lady, who distinguished herself in the middle of the seventeenth century by the peculiar excellence of the portraits which she painted. She was contemporary with Rubens and Velasquez, by whom she was much esteemed. The time of her death is not recorded.

**ABATE (ANDREA)**, a Neapolitan painter, who excelled in representing inanimate objects. His colouring was bold; he gave a noble relief to the vases and other ornaments with which he enriched his designs; and all his objects were grouped with judgment. He was employed by the king of Spain, at the Escorial, with Luca Giordano, who commended his works, and highly esteemed him. He died in 1732.

**ABATINI (GUIDO UBALDO)**, an Italian artist of the Roman school, was born at Citta di Castello, about the year 1600. His master was Giuseppe Cesari, on leaving whom he became eminent as a painter of sacred subjects in fresco: most of his works are at Rome, where he died in 1656.

**ABBATI (NICOLÒ)**, an historical painter, was born at Modena in 1512. He was the scholar of Antonio Beggarelli, a sculptor of great eminence, whose models Corregio is said to have often made use of for his works. Little more is known of his progress at Modena, than that, in partnership with his fellow pupil, Alberto Fontana, he painted the panels of the Butcher's Hall at that place; and at the age of thirty-five, for the church of the Benedictines, the celebrated picture of the Martyrdom of St. Peter and Paul, which was afterwards in the gallery of Dresden. He also executed, in the Scandiano palace at Modena, some fresco paintings, drawn from Ariosto and the *Æneid* of Virgil. These last were engraved by Cunego; but of his works at Bologna, whither he removed, tradition has left a very distinguished account; though little or nothing exists of them now, except a large symbolic picture, in the Via di St. Mamolo; a Nativity of Christ, under the portico of the Leoni palace; and four conversation pieces and concertos

of exquisite taste and sweetness on the frieze of an apartment in the Academical Institute; which have been engraved. It is remarkable that, notwithstanding the excellence of this artist's style, he owes the permanence of his reputation, and it is said even his very name, to the connexion which he formed with Francisco Primatticio, who was abbot of St. Martin, near Troyes. At the invitation of that admirable painter, he went to France in 1552, and there executed the frescoes of the galleries and apartments at Fontainebleau, after the designs of Primatticio. The subjects in the great gallery were the Adventures of Ulysses, and those above were representations of the Gods in Council, from Homer. Of all the works performed there by Abbati, nothing remains but a few pieces of the History of Alexander, which, with the Adventures of Ulysses, have been engraved by Mantuano, Garnier, De Laulne, and Van Tulden. Nicolo Abbati died at Paris in 1572. He had a brother and a grandson, who were both excellent artists. The former, called *Pietro Paolo Abbati*, painted battle-pieces with admirable spirit. The latter, *Ercole Abbati*, was born at Modena in 1563, and died in 1613. A picture of his, of the Marriage at Cana, is in the gallery of Florence; and in the Council Hall of the same city are some others, painted by Ercole Abbati, in conjunction with Schidoni. Mr. Fuseli mentions an artist named *Abbati*, who painted a picture of a Carità, with energetic boldness, which is in the palace of the Zambeccari, at Bologna. It is most probable that this painter was of the same family with the preceding; and if so, the name, in all likelihood, did not originate in the connexion of Nicolo with Primatticio.

ABBIATI (FILIPPO,) an historical painter, was born at Milan in 1640. He was the disciple of Nuvolone, and proved very eminent in his profession. His invention was ready and fertile, nor was he incorrect in his design: he distinguished himself by uncommon freedom of hand and lightness of touch, so that he became remarkably facile in his execution: he painted with equal beauty in fresco and oil. One of his principal works was a picture in fresco of St. John in the Wilderness. He died at his native place in 1715. There was another Milanese of the same period, named *Joseph Abbiati*, who was both a painter and an engraver, but not of much reputation.

ABBOT (LEMUEL), a portrait painter: he was born in Leicestershire. His likenesses possess the merit of faithful resemblance, but beyond that the painter seldom reached; nor did he, perhaps, ever aim at original excellence. He died in 1803, aged about forty.

**ABERLI (JOHN LOUIS)**, a German artist, was born at Winterthur in 1723, and died in 1786. He studied under Henry Meyer, and painted portraits and landscapes.

**ABSHOVEN (M.)**, a native of Antwerp, and the scholar of the younger Teniers, whose manner he closely imitated in painting rural sports, ale-houses, and the shops of apothecaries. He died about the year 1660.

**ACH, or VAN ACHEN (JOHN)**, was born at Cologne in 1556, and died in 1621. He was at first the disciple of a portrait painter called Jerrigh, under whom he continued six years, but afterwards he improved himself considerably by studying and copying the works of Spranger. When, by a diligent practice in his own country, he had acquired a sufficient readiness of hand, he travelled to Venice, where he acquired the art of colouring peculiar to that school; from thence he went to Rome for improvement in design, but never quitted the style of Spranger. At Rome he painted a Nativity for the church of the Jesuits, and also a portrait of the Madonna Venusta, a celebrated performer on the lute, which is accounted one of his best performances. His professional talents and polite accomplishments recommended him to several of the greatest princes of Europe, and particularly to the court of Bavaria, and that of the emperor Rodolph. By the former he was employed to paint the portraits of the electoral family in one piece, the figures as large as life; and also a grand design of the Discovery of the Cross by St. Helena. Those performances effectually established his reputation; the elector liberally rewarded him for his work, and, as a mark of his esteem, presented him with a chain and medal of gold. By the emperor he was invited to Prague, where he executed several compositions, particularly a picture of Venus and Adonis, so much to the satisfaction of that monarch, that he retained him in his service as long as he lived. John Van Ach was one of that set of artists who, in the course of the sixteenth century, captivated Germany and its princes by the introduction of a new style or manner, compounded from the principles of the Florentine and Venetian schools.

**ACHTSCHELLING (LUCAS)**, a landscape painter of Brussels, who lived at the close of the sixteenth and the former part of the seventeenth century. He studied the principles of his art under Lewis de Vadder, whom he excelled in a close imitation of nature. The scenery in his pictures is delightfully grand, admirably diversified, and so beautifully coloured as to be almost transparent.

**ADOLFI** (GIACOMO), the son of a painter at Bergamo, named Benedetto Adolfi. He was born in 1682, and died in 1741. At his native place are several of his works, principally on religious subjects, in the churches and monasteries. His brother, *Ciro Adolfi*, painted some fine altar-pieces at Bergamo, and other parts of the Venetian states. One of his best performances is a picture of the Death of John the Baptist in Prison. He died in 1758.

**ADRIANO**, a Spanish monk, of the order of the barefooted Carmelites, was born at Cordova, in which city he resided all his life, and died there in 1650. He amused himself in his convent by painting religious subjects. His chief composition is a Crucifixion, in which he has introduced the Virgin, St. John, and Magdalen, with other figures in half length, after the manner of Raffaele Sadeler, to whom he was greatly attached. This picture is in the convent of Carmelites, to which Adriano belonged. The artist was so diffident of himself, that he used to deface or destroy his pictures as soon as he had executed them; in consequence of which practice, his friends would intercede with him for the preservation of his most valuable performances, in the name of souls in purgatory, by which holy exorcism many exquisite paintings were rescued from destruction.

**ADRIANSEN (ALEXANDER)**, a Flemish artist, was born at Antwerp, about the year 1625. He was an exceedingly good painter of fruit, flowers, vases of marble, and the ornamental basso relievos with which they are often decorated. Some of the vases he represented as filled with flowers, or embellished with festoons, in an elegant taste. He also painted fish admirably, giving them all the truth, freshness, and character of nature. All his objects are extremely well coloured, with an agreeable effect, from the judicious management of the chiaro oscuro, and with a remarkable transparency.

**AELST (EVERT VAN)**, a Dutch painter of still life, was born at Delft in 1602. He acquired a great reputation by his delicate manner of representing those objects which he chose for the subjects of his pictures. He was particularly exact in copying every thing after nature, disposing with elegance, and finishing with neatness and transparence of colour. Whether he painted dead game, fruit, helmets with plumes of feathers, or vases of gold or silver, to each he gave a true and striking resemblance of nature, and an extraordinary lustre to the metallic substances. He died in 1658.

**AELST** (WILLIAM VAN), called in Italy *Gulielmo*. He was the nephew and disciple of Evert Van Aelst, and was born at Delft in 1620; but he arrived at a much higher degree of perfection than even his instructor. His pencil was so light, and his touch so delicate, that the objects he painted seemed to be real. He followed his profession in France for four years, and in Italy seven, receiving tokens of esteem from the principal noblemen of each country where he resided. In 1696 he returned to Delft, but soon after settled at Amsterdam, where he found an encouragement equal to his wishes, his works being admired, and bought at a large price. When he visited Florence, he was employed by the grand duke, who, among other marks of favour, honoured him with a chain and medal of gold. He died in 1679.

**AERTS** (RICHARD), a Dutch painter, was born at Wyck, in North Holland, in 1482. When a boy, he lost one of his legs, and while suffering under the effects of amputation, his only amusement was drawing with chalk. In consequence of this indication of genius, he was placed with Jan Moestaert, an artist of repute at Haerlem, under whom he made a rapid progress. Among his first and best performances were two pictures of Joseph and his Brethren, on the folding doors of an altar-piece, in the great church at Haerlem. Aerts died at Antwerp, where he was a member of the Academy, in 1577.

**AERTSEN** (PETER), called by the Italians *Pietro Longo*, from his tallness, an historical painter, was born in 1519, at Amsterdam, where his father was a stocking weaver. Peter became a disciple of Alaert Claessen, an esteemed painter of portraits; but he did not remain long with him, for, at the age of eighteen, he received great improvement by studying and copying several capital pictures in the cabinet of Bossu, in Hainault. He had always a bold and strong manner, peculiar to himself, to which, indeed, he principally owed his reputation. His first subjects were kitchens and culinary utensils, which he executed with such truth as to deceive the eye; nor could his colouring be excelled by any master. When the lowness of his general subjects is considered, it is not a little surprising that he should be able to compose and colour historical pieces, of a superior style, so excellently as he often did. At Amsterdam is an altar-piece by him, representing the Death of the Virgin, in which appears good design, and a warm and true tone of colouring. The draperies are so judiciously cast as to discover the position and turn of all the limbs; nor does any thing of the kitchen painter show itself throughout



the whole composition. At Delft he painted a Nativity, and another picture of the Wise Men's Offering, which are deemed excellent performances; but his principal work was an altar-piece of the Crucifixion, at Alkmaer, which the rabble destroyed in 1566. Aertsen was skilled in perspective and architecture: he enriched his grounds with elegant ornaments and animals; his figures were well disposed; the attitudes had abundance of variety, and the draperies were judiciously chosen and properly cast. He died in 1566.

AFESA (PIETRO), or *Della Basilicata*, from his being a native of the province of that name in the kingdom of Naples. His works are wholly on religious subjects, which he painted in a good style. He lived in the middle of the sixteenth century.

AGAR (JACQUES D'), a French painter, was born at Paris in 1640. He was the pupil of Simon Vouet, whose style he abandoned. On leaving his master, he applied solely to portraits, and went to Copenhagen, where he obtained considerable employment at court. He next came to England, in his way to Italy, where he painted his own portrait, which is in the gallery of Florence. This artist died at Copenhagen in 1716.

AGELIO (GIUSEPPE), an Italian artist, was born at Sorento, and became the pupil of Pomeranio. He painted landscapes in a good style, and was much employed by his brethren of the historical department, to enrich the back grounds of their pictures.

AGRESTI DA FORLÌ (LIVIO), an historical painter, who was a disciple of Pierino del Vaga. He is commended for the richness of his invention, the goodness of his colouring, and the correctness of his design. Many of his works, both in fresco and oil, are in the Vatican, where he was employed by Gregory XIII. There are also at Rome several altar-pieces of his hand. He died in that city in 1580.

AGRICOLA (CHRISTOPHER LUDWIG), a German painter and engraver, was born at Ratisbon in 1667. He excelled in portrait and landscape, but is chiefly known by his prints, particularly one on the subject of Diana and Actæon.

AIKMAN (WILLIAM), a Scotch painter of considerable merit, was the son of William Aikman, of Cairney, in the shire of Aberdeen, and born there, October the 24th, 1682. His father intended him for the law, and gave him a suitable education; but his predilection to the fine arts overcame the parental view, and induced him to study painting. He was also fond of

poetry, on which account, while at the college of Edinburgh, he formed an intimacy with Allan Ramsay. He also became acquainted with Thomson, and was in fact his first patron, by introducing him to Sir Robert Walpole. Thomson never forgot this kindness, and on losing his early friend, he devoted a chaplet to his memory, composed in strains exquisitely feeling, and plaintively harmonious. Mr. Aikman having prosecuted his studies for some time in England, went to Italy to form his taste on the classic models of antiquity. Previous to his setting out, he sold his paternal estate at Arbroath, in the county of Forfar, that he might be unembarrassed in his favourite pursuits. This was in 1707, and after residing at Rome three years, he went to Constantinople; and from thence to Smyrna, where the gentlemen of the English factory wished him to forsake the pencil, and engage in the Turkey trade. That overture he declined, and returned to Rome, to complete his studies. In 1712 he revisited Scotland, and immediately entered upon his profession, though with little success, as the people were either too poor to encourage the arts, or had but little taste for pictures. At length the great Duke of Argyle, who equally admired the artist and esteemed the man, prevailed on him to remove with his family to London. Hither he came in 1723, and under the auspices of that nobleman, he formed an intimacy with Kneller, whose studies and disposition were congenial with his own. The duke also recommended him to some of the first families in the kingdom, particularly the Earl of Burlington, so well known for his taste in architecture. The earl engaged Mr. Aikman to paint a large picture of the royal family: in the middle compartment are all the younger branches of the illustrious house, on a very large canvas, and on one hand is a half length of Queen Caroline; but the portrait of the king, which was intended to fill the opposite niche, was never finished, owing to the premature death of the artist. This picture came into the possession of the late Duke of Devonshire, whose father married the only daughter of the Earl of Burlington. Mr. Aikman, towards the close of his life, painted many portraits of noble personages; particularly of the Earl of Buckinghamshire, and some of the relations and friends of that nobleman. There are, in Scotland, portraits painted by him, in the houses of the Duke of Argyle, the Duke of Hamilton, and others. In the gallery of Florence is a portrait of Aikman, painted by himself; and there is another in the possession of Mr. Forbes of Edinburgh, the grandson of the artist. This worthy and ingenious man died in London, June 7, 1731. In his style of painting, he seems to have aimed at

the imitation of nature in her pleasing simplicity; his lights are soft, his shades mellow, and his colouring mild and harmonious. His touch has neither the force nor the harshness of Rubens; nor has he, like Reynolds, ever adorned his portraits with the elegance of adventitious grace. His compositions are distinguished by a placid tranquillity, rather than a striking brilliancy of effect; and his portraits may be more readily mistaken for those of Kneller than those of any other eminent artist.

**AIBOLA** (**ANGELICA VERONICA**), an ingenious lady of noble origin at Genoa in the seventeenth century. She learned the principles and practice of the art of painting from Dominico Fiasella; after which she executed some good pictures on religious subjects, most of them for the churches and convents of her native city. At the close of life she became a nun of the order of St. Bartholomew della Olivella, at Genoa.

**AKEN** (**JOHN VAN**), a Dutch painter and engraver, in the early part of the seventeenth century. Of his merits in the former character we are not enabled to judge, but his prints are executed in a masterly style, particularly his landscapes.

**ALBANO**, or **ALBANI** (**FRANCESCO**), was born at Bologna, March 17, 1578. His father was a silk merchant, and intended to bring up his son to the same business; but Francesco having a strong inclination to painting, when his parent died, devoted himself entirely to that art, though he was then only twelve years old. He first studied in the school of Denys Calvart, at the same time that Guido was a disciple of that master. As Guido had already made some progress in the art, he in a friendly manner assisted Albano while he was learning to design. Calvart, in fact, drew only one profile for his younger pupil, but left him entirely to the care of Guido, under whom he made a rapid improvement. The two youths soon quitted Calvart, and became fellow students under the Caracci; but, after a little, their friendship for each other began to cool, which is supposed to have been owing either to the pride of Albano, who could not endure the superiority of Guido, or to the jealousy of the latter, in finding Francesco make so rapid a progress. That they endeavoured to eclipse each other is certain, for when Guido had set up a fine altar-piece, Albano opposed to it a picture of his own composition; and yet, amidst this rivalry, they continued to speak of each other with the highest esteem. Albano having improved himself in the school of the Caracci, went to complete his studies at Rome, where he became one of the most eminent painters of that day. There he

married, and intended to settle for life; but his wife dying in childbed, he returned to Bologna, and again entered into the state of matrimony. His second wife was well descended, and very handsome, but had little fortune. Notwithstanding this, Albano cherished for her the fondest affection, and made her the model for his graces, nymphs, and other female forms, which he took a particular delight in representing. His wife brought him several boys, all so extremely beautiful, that the fond father, happy in his domestic enjoyments, introduced them also into his pictures as Cupids; and it was from them that the sculptors, Flamand and Algardi, modelled some of their cherubic statues. But though Albano had a delicate taste for lovely and graceful objects, his figures of men were usually lean, and without masculine beauty, except in some of the heads. He understood design well; his colouring is fresh; his carnations are of a sanguine tint; and he finished highly, with a great neatness of pencil. As for the *chiaro oscuro*, and union of colours, it is the opinion of De Piles, that though he did not know them as principles of the art, yet, by good sense, or perhaps by chance, he was sometimes directed to the use of them. For the most part he painted in a small size, choosing his subjects from poetic or fabulous history, in which he excelled; though it is objected to him that he was apt to preserve too great a similitude in his figures, and in the contour of his heads, which, however, was owing to his always adopting the same models. This, however, has given a characteristic feature to his pictures, so that they may easily be known, by the family likeness. "Albano did not," says Malvasia, "feign Cupid heavy and sleeping, as Guido did, but represented him majestically seated on a throne; now directing the sportive exercises of the little Loves shooting at a heart fixed on the trunk of a tree; now presiding over their sprightly dances, round the marble monument of Flora, crowned with a chaplet of blooming flowers; and now surveying the conquests of the little winged boys over the rural Fauns and Satyrs. If he represented a dead Adonis, he always introduced a band of Cupids, some of whom, viewing the wound, drew back in the utmost horror; while others, exasperated, broke to pieces their bows and arrows, as being no longer of any use to them, since Adonis was no more; and others again appeared running behind the wild boar, and brandishing their darts with an air of vengeance. Albano," continues the same author, "was of a cheerful temper and disposition; his paintings breathe nothing but content and joy. Happy in a force of mind that overcame every uneasiness, his poeti-

cal pencil carried him through the most agreeable gardens to Paphos and Cytheræa; which delightful scenes conducted him over the lofty Parnassus to the delicious abodes of Apollo and the Muses." Our ingenious countryman, Sir Robert Strange, gives a more sober character of this artist. "The pictures of Albano," says he, "are exceedingly agreeable. His subjects are in general of the poetical kind. We may be almost sure of finding in any picture of this master, beautiful figures of women and children, who seem as if they had been nourished by the Graces. This artist, bred in the school of the Caracci, could not fail being an agreeable painter; and if he was not always successful in expressing the stronger passions of the soul, he knew how to touch and flatter the senses, by offering to his spectators the most pleasing and delightful images; where reigns, with decency, an agreeable, and, if I may be allowed the expression, even a voluptuous pleasure. What contributes to render his works inestimable is a pencil whose freshness of colour and delicacy of truth are admirable; but he may be reprehended with overfinishing many of his pictures." Sir Robert engraved three of Albano's pieces, viz. the Three Marys at the Sepulchre; a Holy Family, with Angels; and another Holy Family. The style of his landscapes is very agreeable, designed in a good taste, and well adapted to his subjects; and for many of his scenes, as well as the forms of his trees, he was indebted to nature, after which he always studied. Yet all his pictures have not the same force of colour, some being much weaker than others, though pleasing and delicate. One of his most capital performances is a picture of the Four Elements, formerly in the palace of the King of Sardinia, but removed from thence to Paris. The design is excellent, the draperies elegant, the colouring lovely, and the whole conceived and executed with the utmost spirit and correctness. The composition, perhaps, is a little too dissipated, but that is a circumstance frequently observed in the works of this artist. At Burghley House, the seat of the Marquis of Exeter, are some fine tapestries from his designs. Albano died October 4, 1660.

ALBANO (GIOVANNI BATTISTA), the brother and disciple of Francesco, devoted himself chiefly to landscape, which he designed in an exquisite taste, touching the trees with spirit, and giving them a great sweetness of colour. His general style, both in manner and colouring, resembled that of his master. He died in 1668.

**ALBERICI (ENRICO)**, an historical painter, was born at Vilminore, near Bergamo, in 1714. He studied under Cairo of Brescia; and afterwards became eminent for his religious pieces. He died in 1775.

**ALBERELLI (GIACOMO)**, a native of Venice, and the scholar of the younger Palma. He painted historical subjects with great credit, and many of his works are in the churches and other public buildings at Venice. He died about the year 1650.

**ALBERTI (CHERUBINO)**, a painter and engraver, was born at Borgo San Sepolcro in 1552. He studied the art of design under his father, Michael, who was a painter of history; and by his instructions Cherubino became distinguished at Rome by the works in fresco and oil which he executed for the churches there. But though his merits as a painter were considerable, he became principally known by his engravings, which are numerous and valuable. He died at Rome in 1615.

**ALBERTI (GIOVANNI)**, the brother of Cherubino, was born in 1558. He received his early instruction from his father, Michael Alberti, after which he went to Rome, where he studied geometry, and applied diligently to the imitation of the works of Buonarroti, and other great masters. He devoted his principal attention to perspective and landscapes, being assisted in the figures by his brother. Giovanni arrived at great eminence in that branch of the art which he adopted, and gave a demonstrative proof of his abilities in one of the papal palaces, where he painted a design in that style, which procured him much applause. He died in 1601. His portrait is in the Academy of St. Luke, at Rome.

**ALBERTI (DURANTE)**, a painter, was born at Borgo San Sepolcro in 1538. He resided most of his life at Rome, where he was employed in painting pictures for the churches, both in fresco and oil. He died there in 1613, and his funeral was solemnized in a manner that evinced the high opinion entertained of his talents. His son, *Pietro Francesco*, born in 1584, was also a good artist, both as a painter and engraver. He painted historical subjects.

**ALBERTINELLI (MARIOTTO)**, an historical painter of Florence, where he was born in 1475, and died in 1520. He was the pupil of Bartolomeo de Santo Marco, and obtained a deservedly great reputation by his works, which were numerous, but almost wholly on sacred subjects, as he was constantly employed in painting for the churches and convents at Rome, Florence, and other cities.

**ALBERTUS (H. C.)**, a painter and engraver, who was born in Saxony. There is extant a fine portrait of John Seckendorff, rector and professor of divinity at Zwickaw, from a painting by Albertus himself. He died about the year 1680.

**ALBINI (ALESSANDRO)**, a Bolognese, who studied under the Caracci, to whose school he did great credit, by the excellence of his designs. Many of the churches of Bologna contain his productions. He died about 1610.

**ALBORESI (GIACOMO)**, another artist of Bologna, where he was born in 1632. He studied the principles of his art under Agostino Metelli: but after applying to historical subjects, he changed his style, and took to the representation of architectural pieces and landscapes. He worked both in oil and fresco, but principally in the latter. He died in 1677.

**ALDEGRAEF (ALBERT OR HENRY)**, a celebrated painter and engraver, was born in 1502, at Zoust, in Westphalia. He became the scholar of Albert Durer, to whose style in both arts he constantly adhered through life; but his bodies are more muscular than those of his master. Aldegraef at first applied to painting, and many of his works are still to be seen in the churches and convents of Germany. De Piles mentions a Nativity by his hand, which, according to him, is worthy the admiration of the curious. After following painting some time, he quitted it for engraving, in which he attained an eminent rank among those whom the French distinguished by the name of the little masters. Aldegraef died in 1562.

**ALDROVANDINI (TOMMASO)**, a Bolognese artist, was born in 1653, and died in 1736. He studied under his uncle, who was an architect, but a man well skilled in the principles and practice of painting. Tommaso excelled in representing architectural subjects, and landscape scenery enriched with buildings; but the figures were inserted by Franceschini and Cignai. His principal performance is in the grand council chamber at Genoa.

**ALEFOUNDER (JOHN)**. This English artist practised portraiture some years in Bow-street, Covent-garden; but afterwards went to the East Indies, where he died about the year 1790.

**ALLEN, OR OOLEN (JOHN VAN)**, a painter of Amsterdam, was born there in 1651. He had no ready talent for invention; but possessed an uncommon power of the pencil, and an extraordinary talent for imitation. In the touch, and peculiar tints of colour, he could mimic the work of any master and any style; but observing

that the pictures of Melchior Hondekoeter were in the highest request, he applied himself particularly to imitate and copy his works. This he performed to such a degree of exactness, that the most sagacious connoisseurs have found it difficult to determine whether a piece painted by Van Alen was not a genuine production of Hondekoeter. By this practice he gained money and reputation; and it is owing to this that so many pictures, bearing the name of Hondekoeter, are to be met with in different collections and sales, though it may reasonably be doubted whether they are any thing more than imitations by this artist, or perhaps by some other of inferior skill. Van Alen died in 1698.

**ALENI (TOMMASO)**, a native of Cremona, was born in 1500. He studied under Galeazzo Campi, whose manner he followed so closely, that it is not easy to distinguish the pictures of the one from the other. They both painted historical subjects in fresco. He died about 1560.

**ALESIO (MATTEO PEREZ DE ALESIO)**, a native of Rome, who visited Spain in the reign of Philip II. His great work in that country was a magnificent fresco of St. Christopher, in the cathedral of Seville. "It is sufficient for me to observe," says Cumberland, in his *Anecdotes of Painters*, "that Alesio, after residing some time in Spain, where he was held in universal estimation, departed for Italy, declaring that a country possessing so great a master as Luis de Vargas could neither be benefited by his talents, nor stood in need of his assistance. So high, indeed, was his opinion of the merits of Vargas, that one day, while contemplating a picture of Adam and Eve by that artist, he observed upon the masterly foreshortening of some of the parts—'That single limb,' said he, pointing to the leg of Adam, 'is of more worth than my whole St. Christopher.'" He died at Rome in 1600.

**ALEXANDER (WILLIAM)**. This artist was born at Maidstone in 1768. At the age of fifteen he came to London to study the arts, and with such success, that in 1792 he was pitched upon to go as draughtsman with Lord Macartney to China. Many of his drawings, illustrative of the scenery and customs of that country, were made use of for Sir George Staunton's *Narrative of the Embassy*; and Mr. Alexander also published a splendid work, entitled, *The Costume of China*. On the formation of the Royal Military College at Great Marlow, he was appointed teacher of drawing in that seminary, but resigned the place on being chosen, not long after, to the office of keeper of antiques in the British Museum. Here he made numerous drawings of the



marbles and terra-cottas for the work published by Mr. Taylor Combe, in three quarto volumes. Mr. Alexander died in 1816.

ALFANI (ORAZIO), an Italian painter, who was born at Perugia, about 1530. He studied under Perugino, and perfected himself by a diligent attention to the works of Raffaele, whose style he imitated so very closely, that some of his pictures may easily be mistaken for the productions of that sublime genius. He died about the year 1583.

ALFARO Y GAMON (DON JUAN DE), a Spanish painter, was born at Cordova in 1640. His first master was Castillo; on leaving whom, he studied under Velasquez, to whose style he adhered, but in his portraits he partly adopted the manner of Vandyck. Two of his finest pieces are a picture of the Nativity, and another of the Guardian Angel. The personal history of Alfaro is tragical. He attached himself to the Admiral of Castile, and lived in his family on terms of friendship till the time of that grandee's exile, which event so affected the artist, that he left Madrid, and retired to his native city in 1678. Here he lived in obscurity; and when an edict was published, levying a tax upon paintings, Alfaro, out of indignation, laid aside the pencil. Under this denial he suffered great distress, when information reached him, in 1680, that his patron was released. Overjoyed at the news, he hastened to Madrid, and immediately repaired to the house of the admiral, but being refused admission, he retired, and in a few days died of a broken heart, at the age of forty. Thus perished one of the most ingenious and elegant artists that Spain ever produced; and a man described to have been of refined manners, and, as it well appears, of a most tender and susceptible spirit.

ALGAROTTI (FRANCESCO), an ingenious Italian nobleman, was born at Venice, December 12, 1712. His father was a wealthy merchant, who died when this son was very young; but the care of him devolved on his elder brother, who discharged his trust with great care. Francis received a liberal education at Rome and Bologna, in which last city he became a member of the Institute, to whose memoirs he contributed several papers. In 1733, he published his "Newtonianism for the Ladies." Algarotti also studied the fine arts, and produced many excellent specimens of painting and engraving, particularly a set of heads in groupes, after the antique model. He likewise travelled over Italy, accompanied by a painter and draughtsman; and what he has published on these arts discovers exquisite taste. When Frederick

the Great ascended the throne of Prussia, he invited Algarotti to Berlin, and conferred on him the title of Count. Augustus III. of Poland also gave him several marks of royal favour, together with the title of Privy Counsellor of War. The climate of Germany having injured his health, he returned to Italy, and died at Pisa, March 3, 1764. Among his works, which amount to seventeen octavo volumes, are several elegant pieces on the fine arts. His "Essays on Painting, and the Opera," have been translated into English.

ALIBERTI (GIOVANNI CARLO), was born at Asti, in Piedmont, in 1680. He painted several capital pieces in fresco, particularly two on the history of St. Augustine, in a church dedicated to that saint at Asti. These pictures are full of figures, finely executed, and with a remarkable force of expression in the heads. This artist died in 1740.

ALIBRANDI (GIROLAMO), a native of Messina in Sicily, born in 1470. His first master was Bellini, and his second Leonardo da Vinci, whose style he imitated very closely. His works, though numerous, are confined mostly to the churches and convents of Messina. One of the most attractive is a picture of the Purification. This artist died in 1524.

ALIENSE, *see* VASSELACCHI.

ALIX (JEAN), a French artist, who was the disciple of Philip de Champagne. He is little known as a painter, but some of his etchings are admired.

ALLAN (DAVID), a painter of history and portraits, was born at Edinburgh. He received the rudiments of his art in the academy founded at Glasgow, by Robert and Andrew Foulis, the printers. From thence he went to Italy, and, in 1773, gained the prize medal given by the Academy of St. Luke for the best specimen of historical composition. After his return, in 1777, he resided some time in London; but about the year 1780, he went to Edinburgh, and was appointed director and master of the academy established in that metropolis by the trustees for the manufactures and improvements, with a view to the diffusion of the principles of the fine arts and of design in Scotland. Mr. Allan was much admired for his talent in composition, the truth with which he delineated nature, and the characteristic humour that distinguished his paintings and etchings. There are several engravings from his pictures; one, the Origin of Painting; and four in aquatinta, by Paul Sandby, from drawings made by

Allan, when at Rome, representing the sports during the Carnival. Several of the figures introduced are real portraits. Mr. Allan died August 6, 1796.

ALLEGRAIN (ETIENNE). This French painter was born at Paris in 1655. He excelled in landscapes, in which he was followed by his son and pupil, *Gabriel Allegrain*. The father died in 1736, and the son in 1748.

ALLEGRI, *see* CORREGIO.

ALLEGRI (FRANCESCO), called likewise Da Gubbio, an Italian painter, was born in 1587; and died in 1663. He studied under Arpino, and painted historical subjects, as well in oil as in fresco. He had a school at Rome, where he brought up numerous scholars, besides his two sons, Flaminio and Angelo, who were good artists in the same line with their father. Neither of these must be confounded with *Francesco Allegrini*, a designer and engraver of Florence, who died about the year 1775.

ALLOISI (BALDASSARE), of Bologna, who obtained the name of Galanino, was born in 1578. He studied under the Caracci, whose style he retained in all his compositions. He was naturally of a melancholy turn, and of a retired disposition, which made him avoid conversation, to follow the study of his art. By this conduct he rendered himself so necessitous as to be compelled to paint portraits for a subsistence. In this line, however, his success was astonishing, and he grew into the highest esteem, not only for the resemblance visible at the first sight, and for the beauty of his colouring, but also for a new and unusual boldness of manner, by which his figures appeared almost to breathe. Hence he surpassed all his contemporaries, and the Italians have ranked him with Vandyck. He died in 1638.

ALLORI (ALESSANDRO), called Bronzino, a painter of history and portraits, was born at Florence in 1535. Having the misfortune when five years old to lose his father, he was taken under the protection of his uncle, Agnolo Bronzino, a celebrated artist, who treated him as a child of his own, whence Alessandro obtained the name of his patron, by which he is generally known in Italy. He was very studious, and applied himself diligently, not only to the imitation of his master, but to the different works of other painters, who were in the greatest reputation. His first work was a Crucifixion, intended for an altar-piece, in which he introduced numerous figures, well grouped and disposed, beautifully coloured, and with good expression. Being, however, so-

licated by the nobility to paint their portraits, he received such well deserved applause for his performances, as induced him to devote most of his time to that branch of the profession. Michael Angelo Buonarroti was the master whose works he studied with the greatest attention and pleasure; and he designed a picture of the Last Judgment, after the manner of that great genius, which is still preserved at Rome. He died in 1607.

ALLOBI (CRISTOFORO), called Bronzino, the son and disciple of the preceding artist, was born at Florence in 1577. He for some time followed the manner of his father, but afterwards by studying design from the works of Santi di Titi, and colouring from the tints of Cigoli, he formed an original style of his own. He executed several large altar-pieces; yet he had a particular felicity in painting small pictures, in which he introduced a number of minute figures, so correct in the drawing, so relieved in the colouring, and touched with so much delicacy, that it seemed surprising how the eye or the hand could design and perform them. He likewise painted portraits as large as life, which were much valued, not only for the happiness of the expression, but for the propriety of the attitudes. He died in 1621.

ALMELOVEEN (JAN), a Dutch artist, was born about the year 1614. He painted portraits and landscapes, but is chiefly known by the engravings which he executed from his own pictures.

ALTDORFER (ALBRECHT), a painter and engraver, was born at Altdorf, in Bavaria, in 1488. He is said to have studied under Albert Durer, to whom, however, he was much inferior in merit, though perhaps his equal in industry. He is chiefly distinguished by his prints, engraved both in wood and metal, though some of his pictures are in the town-hall of Ratisbon, of which city he became a senator. As an engraver, he ranks among those called the little masters. He died in 1558.

ALUNNO (NICOLÒ), an Italian artist, was born at Foligno about 1450: he painted in distemper; and in the church of St. Nicholas, at his native place, is an altar-piece of his performance, the subject of which is the Virgin and Child, with attendants, and another of the Pieta, on which Vasari has bestowed high praise. Alunno died about 1510.

AMALTEO (POMPONIO), a native of St. Vito, in the Friuli. He was the disciple of Pordenone, to whom he was related. He painted several pictures on subjects of Roman history, and others of religious characters for churches and convents. He died in

1576, aged seventy-two. His brother, *Geronimo Amalteo*, was also a good painter of history.

AMATO (GIOVANNI ANTONIO), or, as he is technically called, *Il Vecchio*, was born at Naples about 1475. He studied under Silvester Bruno, but afterwards applied himself to the works of Perugino, whose style he adopted. His pictures are mostly confined to the churches of his native city, particularly that of St. Dominico Maggiore. He is not to be confounded with *Francesco Amato*, a painter and engraver of later date. His etchings are fine, but of his pictures no particulars are recorded.

AMBERGER (CHRISTOPHER), a German painter, was born at Nuremberg about 1485, where the most capital of his paintings are preserved, and held in high esteem. He was the disciple of Hans Holbein, and his works are frequently mistaken for those of his master. His invention was fertile, his design good, and his colouring very much like that of Holbein, whom he also resembled in taste and gracefulness. He gained great reputation by a composition of the History of Joseph, in twelve pictures; and also by his portrait of the Emperor Charles V. who accounted it equal to any of those painted by Titian. As a mark of his approbation, the emperor paid the artist three times as much as he expected, and honoured him with a chain and medal of gold. Several of his pictures are in the royal gallery at Munich. He also engraved in wood, from designs of his own composition. Amberger died in 1550.

AMBROGI (DOMENICO), a Bolognese painter, who was also named *Menichino del Brizio*, from the circumstance of his having been instructed by Francesco Brizio. He painted in fresco and oil, and executed many church-pieces, particularly a picture of the Guardian Angel, and another of St. Francis of Padua; he likewise produced some fine landscapes and architectural views, with a strict regard to the rules of perspective. Ambrogi published some engravings in wood from his own designs. He died about the year 1660.

AMICO (BERNARDINO), an Italian artist, was a native of Gallipoli, in the kingdom of Naples. He entered into the order of St. Francis, and became prior of a convent at Jerusalem, where he made drawings of the holy city and its environs. On his return to Italy he published a splendid folio, entitled, "*Trattato delle piante e immagini de' sacri edifizii di Terra Santa.*" Rome, 1620, folio. The plates were engraved from Amico's designs,

and under his inspection, by Callot. The work is uncommon and valuable.

**AMICONI (JACOPO, or GIACOMO)**, was born at Venice in 1675. After painting some landscapes in his native city, he went to Rome, and next to Munich, where he resided some years. In 1729 he came to England, and obtained considerable employment among the people of fashion, so that his works are to be found in several houses of the nobility. At first he painted staircases, but afterwards portraits with more success. One author gives him the praise of liveliness of imagination, readiness of invention, and freedom of hand; but Lord Orford characterizes his manner as nerveless, and void of life. "His women," says the noble connoisseur, "are mere chalk, and his figures are so entirely without expression, that his historical compositions seem to represent a set of actors in a tragedy, ranged in attitudes against the drawing up of the curtain." In 1736 he went to Paris with Farinelli, to whom he was so much attached, that he followed him to Spain, where he became painter to the king. He died at Madrid in 1758, leaving two daughters, one of whom painted in crayons.

**AMICONI, or AMIGONI (OTTAVIO)**. This artist was born at Brescia in 1605, and died in 1661. He was the disciple of Antonio Gandini, and in several parts of Italy he was much admired for some noble compositions which he executed in fresco. His expression, as well as his taste in design, was elegant; most of his pieces being performed with a free, firm, and masterly touch, and with figures as large as life. In the church of the Carmelites at Brescia is a fine work executed by him and Bernardino Gandini, the subject of which is the History of St. Alberto.

**AMIDANO (POMPONIO)**, a native of Parma, who is supposed to have had Parmegiano for his master. He painted historical subjects in a fine style, and the heads of his figures exhibit grandeur and taste. He flourished about the year 1600.

**AMMAN (JUSTUS)**, a Swiss artist of versatile talent, was born at Zurich in 1539, and died at Nuremberg in 1591. He executed a vast number of designs on various subjects, in wood and copper; besides which, he painted with admirable spirit and brilliant transparency of colour on glass. His drawings, whether washed or done with the pen, have much of the Italian manner.

**AMOROSI (ANTONIO)**, an Italian painter, was born near Ascoli, about the year 1685. He practised his art at Rome, where he was employed in painting for the churches; but his genius lay in

fancy and grotesque subjects, after the manner of Bamboccio. He died about 1740.

**ANCONA (ANDREA LILIO D', NELLA MARCA)**, a Roman painter, who was patronized by Pope Sixtus V. and employed in the Vatican, and the palace of St. John Lateran. He painted some great designs in fresco, from subjects of sacred history, particularly one of our Saviour washing the Disciples' Feet, which picture is in the church of St. Maria Maggiore.

**ANDERTON (HENRY)**, an English painter of history and portrait. He studied under Streater, and improved himself by a residence in Italy. On his return he obtained the patronage of Charles II., but died young, about the year 1665.

**ANDRE (JEAN)**. This painter was born at Paris in 1662. He took the habit of a Dominican, and went to Rome, where he received lessons from Carlo Maratti, and studied also the works of Michael Angelo and Raffaele with considerable success. He painted portraits, but chiefly historical subjects, very happily: his pencil was sweet, his touch large, and his design correct. He died at Paris in 1753.

**ANDREA (MAESTRO)**. This artist was born at Salerno, in the kingdom of Naples, in 1480. After receiving some instruction in his own country, he went to Rome, where he studied for some time, and on his return to Salerno practised with reputation both as a painter and architect. He died in 1502.

**ANDREANI (ANDREA)**, a painter and engraver, was born at Mantua about 1540, and died about 1610. As a painter, he is little known, but his prints are numerous and valuable.

**ANDRIESENS (HENDRICK)**. This Flemish painter was born at Antwerp in 1600, and died in Zealand in 1655. His subjects were mostly still life, which he painted with great exactness, and his pictures are very highly finished.

**ANESI (PAULO)**, a native of Florence, who was distinguished for the excellence of his landscapes, which however are seldom found out of Italy. The best of his pictures are at Rome and Florence, where he had several disciples. He died about 1750.

**ANGARANO (OTTAVIO)**, a noble artist of Venice, who painted history with deserved reputation, in his native city, about the year 1650. In one of the churches at Venice, there is a fine picture by him of the Nativity, of which he also executed an etching.

ANGELI (FILIPPO D'), called *Napoletano*. This artist was born at Rome in 1600, and obtained the name of *Napoletano*, by being carried to Naples when he was very young. On his return to Rome, he studied diligently after the antiques, but forsook that school of instruction, to adopt the manner of a Flemish painter, called *Mozzo*, or *Stump*, because, having lost his right hand, he used the pencil with his left. Filippo was most pleased with those subjects that admitted of a great number of figures, which he grouped with judgment, and gave to each its proper action. His favourite subjects were battles; but he likewise painted landscapes in an agreeable style, and he also frequently drew views of public buildings, the areas and porticoes before which he crowded with people, engaged in sports or entertainments. He died at Rome in 1640.

ANGELICO DA FIESOLE (GIOVANNI), an Italian painter of historical subjects, was born at Fiesole in 1387. He studied under Giotto, but afterwards he became a monk of the order of St. Dominic, in which character he was respected for his piety, as he was admired for his painting. Pope Nicholas V. employed him in his chapel to paint large pictures, and soon after prevailed on him to decorate several books with designs in miniature, which he executed neatly. Though his best pictures were not without faults, he possessed the skill of instructing pupils, of whom he had a considerable number. Such was his humility, that he refused the archbishopric of Florence. He always painted religious subjects, and died in 1455.

ANGELIS (PETER), an eminent artist, was born in 1685, at Dunkirk. He painted landscapes with figures, and also conversation pieces. About 1712 he came to England, and, after residing here several years, went to Rome, where his works were eagerly sought for; yet, owing to his modesty, he profited little in his fortune by the popularity he acquired. On his return from Italy, he settled at Rennes, in France, where he died in 1734. His style is good, and his execution neat and graceful, but the colouring is feeble.

ANGELO, *see* BUONARROTI, CARAVAGIO, and CAMPIDOGLIO.

ANGIOLILLO, or ROCCADERAME, an artist of Naples, who studied under Solario, called *Lo Zingaro*: he painted sacred subjects, and in the church of Lorenzo at Naples is a fine picture by him, representing the Virgin and Child, attended by St. Anthony of Padua, St. Francis d'Assisi, and St. Louis. He died about the year 1458.



ANGOSCIOLA (SOPHONISBA). This ingenious lady was born at Cremona, of a noble family, in 1533. Her first instructor was Barnardino Campi, but she learned colouring and perspective from Bernardo Gatti, called Soiaro. One of her first performances was the portrait of her father, placed between his two children, with such strong characters of life and nature, a pencil so free and firm, and so lively a tone of colour, as commanded universal applause. But though portrait engrossed the greatest part of her time, she also designed several historical subjects, the figures in which were of a small size, touched with spirit, and with attitudes easy, natural, and graceful. In 1561, Sophonisba, by which name she was always called, went to Madrid, with her three sisters, and, while there, she painted the portrait of Queen Isabella, which the king sent to Pope Pius IV. This picture was accompanied by a letter to his holiness from Sophonisba, who was honoured with a gracious answer in the pope's own hand, highly complimentary to her talents, and assuring her that he had placed her performance among his choicest curiosities. Palomino says that she died at Madrid in 1575; but this is not true, for she returned to her native place, where, by continual application to her profession, she lost her sight. In this state she was visited by Vandyck, who used to say, that he had received from a blind woman more practical knowledge of the principles of his art, than by studying all the works of the best masters in Italy. She died at Cremona in 1626. At Lord Spencer's, at Wimbledon, is a portrait of Sophonisba playing on the harpsichord, painted by herself; an old woman appears as her attendant, and on the picture is written *Jussu Patris*. And at Wilton, in the Pembroke collection, is the Marriage of St. Catharine, painted by Sophonisba. She had three sisters: 1st, *Lucia*, who painted portraits with a reputation not inferior to Sophonisba, as well in regard to the truth and delicacy of colouring, as in the justness of the resemblance. 2d, *Europa Angosciola*, from her infancy manifested an extraordinary genius for the art, and showed such taste and elegance in her manner of design as procured her a degree of applause almost equal to that bestowed upon her sister. 3d, *Anna Maria Angosciola*, who had also a similar taste, but in an inferior degree. A portrait of one of these sisters, painted on panel by Sophonisba, was sold in 1801 at the sale of Sir William Hamilton's pictures; and the late Mr. Gough had a miniature portrait of this celebrated lady painted by herself, with the following inscription: "*Sophonisba Angussola, virgo, ipsius manu ex speculo depicta, Cremonæ.*"

**ANRAAT (PETER VAN).** The native city of this master is not known, and when the merit of his works is considered, it is unaccountable that so little of his life should have been recorded. Houbraken mentions a capital picture by him, the subject of which is the Last Judgment: it contains a multitude of figures, well designed, correct in the outline, and penciled in a bold and free manner.

**ANSALDO (GIOVANNI ANDREA),** a native of Voltri near Genoa, who was the pupil of Cambiasi; but, on studying the works of Paul Veronese, he altered his style in imitation of that master. His principal performances are in the churches and palaces of Genoa. Besides history, he painted architectural subjects and landscapes. He died in 1638, at the age of fifty-four.

**ANSALONI (VINCENZIO),** a native of Bologna, who studied under Ludovico Caracci; he painted sacred subjects in a good style, but most of his pictures are confined to his native city and its vicinity.

**ANSELMi (MICHAEL ANGELO),** was born at Siena in 1491, and died at Parma in 1554. His master was Vercelli, but he afterwards studied the works of Corregio so very closely, that he caught no small portion of that great painter's style. Several of his pictures are in the churches of Parma.

**ANTIQUUS (JOHN),** a painter of history, was born at Groningen in 1702. He was at first a painter on glass, which occupation he followed till he was twenty years old, when he became a scholar of John Wassenberg, an eminent artist, whom he left at the end of two years, because his master would scarcely permit him to see how he prepared his colours. Disgusted with such conduct, he went to France, and after viewing the best works there, he travelled to Italy, in company with his brother, Lambert, who was a painter of landscape. Having encountered many difficulties, John arrived at Florence, where he had the good fortune to gain the patronage of the grand duke, who retained him in his service six years. During his residence at that court he painted a grand composition of the Fall of the Giants, which showed in the disposition, as well as the design, equal judgment and taste; the sketch of it is still in the Florentine Academy. He made several journeys to Rome, where he contracted an intimacy with many eminent artists, among whom was Solimene. After quitting Florence, he visited different parts of Europe, receiving every where marks of respect, and leaving behind him proofs of his genius. His manner of design was good; he painted with great facility; his colouring is

agreeable, and he acquired in the Roman school that elegance which is observable in all his compositions. He died in 1750.

ANTONELLO, *see* MESSINA.

ANTONILEZ (JOSEPH), a Spanish painter, was born at Seville in 1636. His master was Francisco Ricci, under whom he made a great progress, particularly in history and portrait, though he also painted some good landscapes. Two of his best pictures are representations of the Miraculous Conception, and Christ as the Good Shepherd. This artist died at Madrid in 1676.

ANTONISZE (CORNELIUS), a Dutch painter, was born in 1500 at Amsterdam, of which city he executed a large picture in 1536. He excelled in perspective and architectural views, which he also engraved on wood; but his prints are scarce.

APOLLONIO (JACOPO), an Italian artist, was born at Bassano in 1584. He studied under Jacopo da Ponte, who was his grandfather, and to whose style he constantly adhered, though inferior to him in energy of expression and vigour of execution. Some fine pictures by him adorn the churches of his native place, where he died in 1654.

APPEL (JACOB), was born at Amsterdam in 1680, and died there in 1751. His first master was Timothy de Graaf, on leaving whom he placed himself under Vander Plaas. Afterwards he studied the works of Tempesta; but he also copied nature, and spent near two years in sketching the scenery about the Hague. His greatest improvement, however, was acquired by the observations he made on attending Meyering, and seeing him paint several landscapes. By this means he learned a better manner of handling and colouring, and particularly the art of making the objects recede to remote distances. He also succeeded well in historical subjects and portraits, both which he painted in a good taste. He took a pleasure in introducing statues resembling marble into his compositions.

APPELMAN (BARENT), a Dutch painter, was born at the Hague in 1640. He proved very excellent in painting landscapes, his scenes being mostly taken from the views about Rome, Frescati, and other parts of Italy; but the figures in his pieces are indifferent. On his return to Holland he was employed by the Prince of Orange, in the hall of whose palace, at Soesdyck, are several landscapes by him, designed in a good taste, finely penciled, and well coloured. In the same place also are some of his portraits, which have been much admired. Appelman sometimes assisted

John de Baan in enriching his back grounds. He died in 1686.

APPIANI (FRANCESCO), a native of Ancona, and the disciple of Simonetti. He completed his studies at Rome, where he painted a picture of the death of St. Dominic, for Pope Benedict XIII. who rewarded him liberally. Most of his works, however, are at Perugia, where he died in 1792, aged ninety.

APPIANI (ANDREA), a modern Italian painter, born in the Upper Milanese, in 1754. He studied first under Cavalier Guidei, and afterwards devoted himself to his art with such ardour and success, that he formed a graceful and original style, almost rivaling that of Corregio. He excelled in fresco, as well as in oil. His best productions of this species are in the church of St. Maria, at Milan, the Busca palace, the castle of Monza, and the royal palace at Milan. Among his oil paintings, Rinaldo in the garden of Armida, Olympus, and Venus and Love, are distinguished by grace, purity of design, and perfect harmony. Napoleon sat to him, and appointed him his painter. He was a member of the Italian Institute, and of the Legion of Honour. He died in 1818.

AQUILA (POMPEIO DEL), an historical painter, so called from the place of his birth in Italy. He flourished about the year 1580, and painted sacred subjects in a grand style, both in fresco and in oil. One of his best works is a Descent from the Cross, of which there is an engraving.

ARALDI (ALEXANDER), a native of Parma, and the disciple of Giovanni Bellini. He painted historical subjects, and at Parma is a picture of the Annunciation by him, upon which the critics have bestowed great praise. He died in 1528.

ARBASIA (CESARE), an Italian artist, who visited Spain on the invitation of Paulo de Cespedes, canon of Cordova, with whom he had formed an intimacy at Rome. He remained at Cordova long enough to paint the ceiling of the cathedral in that city, after which he returned to his native country. He imitated the style of Leonardo da Vinci, and painted chiefly in fresco. He died about 1620.

ARCIMBOLDI (GIUSEPPE), a native of Milan, who lived about the year 1590. He was in the service of the Emperor Maximilian, for whom he painted kitchens, with fruit, game, and grotesque figures, which he represented with a great adherence to nature.

**ARCO (ALONZO DEL)**, a Spanish artist, was born at Madrid in 1625. He was deaf and dumb, notwithstanding which he acquired a deserved reputation by his skill as a painter of history and portrait. In the churches of Madrid are some fine pictures of his design and execution. His master was Antonio de' Pareda. He died in 1700.

**ARDENTE (ALEXANDER)**, a native of Piedmont. No particulars of his early life are recorded, nor do we know who was his instructor. His reputation, however, drew him to Paris, where he painted a number of pictures in a noble style, and died there in 1595. At Turin is a capital painting of his, the subject of which is the Conversion of St. Paul.

**ARELLANO (PEDRO)**. This Spanish artist was born at Santorcas in 1614, and studied under Juan de Solis; but making no figure in historical painting, he changed his style, and, after Mario di Fiori, represented flowers and fruits with considerable success. He died in 1689.

**ARETINO**, *see* SPINELLO.

**ARETUSI (CESARE)**, an Italian painter, was, according to some, a native of Bologna, while others make him a Modenese. After learning the principles of his art, he improved himself greatly by studying the works of the greatest masters. Though his invention was not fertile, he attained eminence as a painter of portraits, in which line he was much employed by the noblest personages. His principal patron was the Duke of Ferrara, whose favour he lost by an act of indiscretion. That prince, concluding that he had secured the gratitude of the painter, told him that there was a lady whose portrait he wished to possess, but that it must be obtained by stealth, without the knowledge of the fair subject herself, or any of the family. Aretusi promised diligence and fidelity, and in the first respect he was as good as his word. But having finished the picture, he was so pleased with the performance, that, out of vanity, he showed it to some of his acquaintance. The secret soon transpired, and the relations of the lady were much enraged; nor was the duke less exasperated at the treachery of the artist, whom he at first threatened with death, but contented himself, when his passion cooled, with banishing from his dominions. In the church of San Giovanni dell' Monte, at Bologna, is a fine altar-piece by Aretusi, representing the Virgin and Child, with two female figures embracing each other. In his style he so nearly resembled Corregio, that his pictures

have frequently been mistaken for those of that great master. He flourished in the early part of the seventeenth century.

**AREZZO (SPINELLO DI).** This old artist was born at Florence in 1352, and died there in 1400. He painted in fresco for the churches, but most of his productions are obliterated. There was another painter of this name, *Lazaro Vasari d'Arezzo*, who was born at Florence in 1380, and died in 1452. He excelled the preceding in the learning of his art as well as in execution.

**ARLAUD (JAMES ANTHONY),** a portrait painter, was born at Geneva in 1668. His first practice was that of painting ornaments in miniature for the jewellers, after which he applied to portrait, in which he became eminent. On settling at Paris, he obtained the patronage of the Duke of Orleans, who condescended to become his pupil, and gave him apartments at St. Cloud. While there, he copied a Leda from the bass-relief of Michael Angelo, or, as others think, from the famous picture of Corregio. Be that as it may, all Paris was struck with the beauty of the performance, for which the Duke de la Force agreed to give 12,000 livres; but happening to be a loser in the Mississippi scheme, he returned it to the artist, with 4000 livres for the use of it. This picture Arlaud brought to London in 1721, when he came hither with letters of recommendation from the Princess Palatine to Caroline, Princess of Wales, whose portrait he painted. During his residence here, he was loaded with presents, and sold a copy of his Leda for 600*l.*, but refused to part with the original. In 1738, the painter, falling into a gloomy fit of superstition, resolved to destroy this *chef-d'œuvre* of his art; but, out of tenderness, he cut the figure to pieces anatomically. This was done at Geneva, where the two hands of Leda are still preserved in the public library. Chamont, the French resident there, obtained the head and one foot, but it is unknown what became of the rest. Arlaud died in his native city in 1743. He had a brother, Benedict, a portrait painter, who came to England, and died in London in 1719.

**ARLAUD (BERNARD, or BENJAMIN).** He was a native of Geneva, but resided at two different periods in London, where he met with encouragement as a painter of portraits in miniature. In 1801 he returned to his native city, where he suffered much by the depredations of the French. While in England, he was a frequent exhibitor at the Royal Academy.

**ARMAND (JACQUES FRANÇOIS).** He was born at Paris in 1730, and became a reputable painter in history. He died in 1769. There was another painter of this name, *Charles Armand*,

who was a native of Bar-le-duc, in Lorraine, and died there in 1720. He is said to have been a good artist, both in portrait and history.

ARNAU (JUAN), a native of Barcelona in Spain, who was the disciple of Eugenio Caxes. He painted historical subjects, principally for the churches and monasteries. He died in 1693, aged 98.

ARPINO, *see* CESARI.

ARREDONDO (ISIDORE), a Spanish painter, was born in 1654. He studied first under Garcia, and next became a pupil of Ricci. The excellence to which he attained in historical subjects recommended him to King Charles II. who appointed him his first painter, and gave him letters of nobility. Palomino, in enumerating his works, speaks with admiration of one, the subject of which is the Incarnation. He died in 1702.

ARTEVELDT (ANDREW VAN), a marine painter of Antwerp, at the beginning of the seventeenth century. His representations of storms and rocky shores are very grand. Vandyck admired his works, and painted his portrait, as a testimony of his esteem for the artist.

ARTOIS (JACQUES D'), an admired landscape painter, was born at Brussels in 1613. He is supposed to have been instructed by Wildens, but perfected himself by a studious observation of nature. His landscapes have an agreeable solemnity, by the disposition of the trees, and the touching of the grounds; the distances are well observed, and die away into a bluish range of remote hills; and the figures are judiciously placed. The pencil of this artist is soft, his touch light and free, particularly in the leafing of his trees, and there is generally a pleasing harmony in the whole. It is said that Teniers either painted or retouched the figures in his pieces. He ornamented the trunks of his trees with moss, ivy, or other plants, the extremities of which are often loosely hanging down. His pictures are coloured with a force resembling those of Titian, only they are sometimes a little too dark. He died in 1665.

ARZERE (STEFANO DALL'), an Italian painter, was born at Padua, where he practised his art with great reputation, being employed in painting altar-pieces for the churches and convents. The period when he lived is unknown.

ASAM (COSMO DAMAN), an historical painter, of whom we know no particulars, except that he studied at Rome, and settled

at Munich in Bavaria, of which city he is supposed to have been a native, and where he died in 1739. He engraved some prints from his own designs.

ASCH (PETER VAN), a painter of Delft, in Holland, where he was born in 1603. He excelled in painting small landscapes, which are much admired. It is related of this artist, that, by paying an unremitted attention to his aged and infirm parents, who were long confined by sickness, he neglected his profession, which is the reason why his pictures are scarce. His father, *John Van Asch*, was a portrait painter, and lived in the sixteenth century.

ASHFIELD (EDMUND), an English portrait painter, was the disciple of Michael Wright, who lived in the reign of Charles II. Although Ashfield was capable of painting in oil, he accustomed himself to crayons; and having discovered the method of producing a variety of tints in that manner of colouring, which answered every complexion, and gave roundness and strength to his heads, his works were so rich and highly wrought, as to fetch ten pounds apiece. Ashfield was the instructor of Lutterel, who became superior to his master.

ASPER (JOHN, or HANS), a Swiss painter, was born at Zurich in 1499. He painted portraits with so much life, nature, and character, that his works were much applauded, and his reputation was little inferior to that of Holbein. He also drew birds, fish, dead game, and flowers, with great beauty of expression, in water colours. To record his merit, a medal was struck, having his head on one side, and a skull on the obverse, with a character of the painter in rhyme. He died poor in 1571.

ASPERTINO (GUIDO), a native of Bologna, was born about 1460, and died about the year 1500. He was the scholar of Ercole di Ferrara, and became an eminent painter in history. In the cathedral of Bologna is a fine picture by him of the Crucifixion.

ASPERTINO (AMICO), a younger brother of the preceding, was born at Bologna in 1474. He learned the art of painting from Francesco Francia; and obtained the name of Amico da due Penelli, because he used both hands with equal readiness, laying on the light colours with the one, and the dark with the other. His pictures had a good effect, being painted with a strong body of colour, a free touch, and in a grand style; but this description only applies to some of his performances, for his imagination was at times whimsical and extravagant; so that whatever subjects



he then designed were unworthy of being compared with those which he executed when his thoughts were undisturbed. He died in 1572.

ASSELYN (JOHN), called Crabatje. He was born at Antwerp in 1610; and was the disciple of Esaias Vandenvelde, under whom he became an excellent painter of landscape. His companions nicknamed him Crabatje, from a crooked turn in his hand and fingers, which caused him to hold his pallet in an awkward manner. Notwithstanding this, by the lightness, freedom, and spirit of his touch, it could not be supposed that his hand had the least imperfection. He was one of the first Flemish artists who adopted the clear and bright manner of landscape painting. He studied after nature in the country about Rome, improving his taste by the delightful situations of towns, villas, antiquities, figures, and animals, which he sketched upon paper to make a proper use of them in his designs. For his style in landscape, he chose to imitate Claude Lorraine, but in other parts he made Bamboccio his model. He enriched his pictures with the vestiges of noble buildings, and the views of such seats as were remarkably beautiful in themselves, or delightfully situated. His colouring is bright and clear; his skies are warm, his touch free and firm; his figures well drawn, and judiciously disposed; and his pictures justly merit the approbation they have always received. He also painted battle-pieces. He died at Amsterdam in 1660.

ASSERETO (GIOVACCHINO), an Italian artist, was born at Genoa in 1600. His first master was Lucian Borzoni, whom he soon left, to become the disciple of Giovanni Andrea Ansaldi, by whose instructions he profited so well that, at the age of sixteen, he painted a picture of the Temptation of St. Anthony for the monks of that order. He afterwards painted several altar-pieces for the churches and convents at Genoa, where he died in 1649. He had a son, named *Giuseppe Assereto*, who painted historical subjects in the style of his father, but died young.

ASSISI (ANDREA LUIGI DI), called also *Il Ingegno*, an Italian artist, was born at Assisi about the year 1470. He studied under Pietro Perugino, whom he assisted in painting the Salla del Cambio, and other works. Assisi improved upon the style of Perugino, by introducing a softer tint in colouring. It is melancholy to relate that, while displaying proofs of his extraordinary talent in the frescoes which adorned the Basilica of Assisi, he suddenly lost his sight, which he never recovered. He died in 1520.



**ASTA (ANDREA DELL')**, a Neapolitan painter, was born in 1683. He studied under Francesco Solimena, and on leaving him went to Rome, where he improved himself greatly by a diligent attention to the works of the first masters, particularly Raffaello. He then returned to Naples, where he acquired a great reputation by his pictures, most of which are on religious subjects. The two best are a Nativity and the Wise Men's Offering, in the Church of St. Augustine. He died in 1721.

**ASTLEY (JOHN)**, an English artist, who was more indebted to fortune than genius for the distinction he obtained, was born at Wem, in Shropshire, where his father practised physic. At an early age he was sent to London, and placed as a pupil under Thomas Hudson. He afterwards went to Rome, and, on his return home, resided some months in London, from whence he removed to Dublin, where he practised as a portrait painter three years, and with such success as to realize 3000*l*. In his way back to London, he had the good fortune to become acquainted with the widow of Sir William Daniel, who was the heiress of the Duckenfield estates in Cheshire. This lady married him, and thus having entered into the possession of 5000*l*. a year, he gave up painting, except for amusement. He greatly improved Duckenfield Lodge, and built some houses in Pall-mall, by which he increased his property considerably. He died November 14, 1787, leaving one son.

**ATHANASIO (PEDRO)**, an historical painter, was born at Granada in Spain in 1638, and died there in 1688. He was the disciple of Alonzo Cano, and painted a great number of pictures for churches and convents, not only in his native city, but at Seville and Madrid. Among his best productions is a Conversion of St. Paul, in the Jesuits' church at Madrid.

**AUBIN (GABRIEL JACQUES DE ST.)**, a French painter, was born at Paris in 1724, and died about 1770. He excelled in historical subjects, some of which he also engraved in a spirited style. He had two brothers, *Augustus* and *Charles Germain*, both of them painters and engravers of considerable merit, particularly the former.

**AUDEBERT (JOHN BAPTIST)**, a French artist, born at Rochefort in 1759, first practised miniature painting, but afterwards distinguished himself in delineating subjects of natural history. He also made great improvements in the art of printing engravings in colours. He died in 1802.

AUDENAERD, or OUDENAERD (ROBERT VAN), an eminent painter and engraver, was born at Ghent in 1663. He studied painting under Francis Van Mierhop, and afterwards under Hans Van Cleef; but on visiting Rome he took instructions from Carlo Maratti. By this means he became a good painter of history; but having etched some prints, which he showed to Maratti, that great artist advised him to adhere to the burin rather than the pencil, and employed him to engrave a number of his pictures. After his return to Ghent he continued to engrave, but occasionally produced some pictures for the churches; one of the best of which is an altar-piece in the Carthusian monastery at Ghent: the subject is St. Peter attended by a number of monks of that order. He died in 1743.

AUDRAN (CLAUDE). He was born at Lyons in 1641, and studied successively under Perrier and De Vairix. On going to Paris, he was employed by Le Brun as an assistant in painting the battles of Alexander. In 1681 he became professor in the Academy of Paris, where he died in 1684. He painted historical subjects very correctly, and much in the manner of Le Brun.

AVANZI (JACOPO), called, from the place of his birth, Da Bologna. He lived about the year 1370, and had Franco da Bologna for his instructor. Some of his works in the churches of his native city were much admired by Michael Angelo and the Caracci. He is not to be confounded with *Giuseppe Avanzi*, a painter of the same age, who was a native of Ferrara, which city he adorned with several historical pictures, particularly one of the marriage of St. Catharine, in the church of St. Dominico.

AVED (JACQUES ANTOINE JOSEPH). This artist was born at Douay in 1702. He studied under Picard, after which he improved himself by visiting several parts of Flanders and Holland. In 1721 he went to Paris, and became the scholar of Le Bel. In 1734 he was chosen a member of the Academy. He excelled in portraits, upon which he bestowed great labour, particularly the draperies and accessories. He died at Paris in 1766.

AVELLINO (GIULIO), called, from the place of his nativity, Il Messinese, was born at Messina about 1645. He is said to have had Salvator Rosa for his instructor; and his landscapes are certainly much in the manner of that great artist. He resided during the best part of his life at Ferrara, where he was much employed by the nobility. His landscapes are enriched with architectural pieces, ancient ruins and figures, admirably designed and touched with a masterly hand. He died at Ferrara in 1700.

**AVELLINO (ONUFRIO)**, a painter of Naples, was born in 1674. He was the scholar of Francesco Solimena; on leaving whom, he went and studied at Rome, where he was employed in executing some works for the churches. He died in 1741.

**AVERARA (GIOVANNI BATTISTA)**, a painter of Bergamo, was born about 1508, and died in 1548. He formed his style by studying with success the works of Titian. He painted usually in fresco, and some of his pictures executed in that manner are in the churches of Bergamo.

**AVERBACH (JOHN GOTTFRIED)**, a portrait and historical painter. He was born at Mulhausen in 1687, and died, in 1743, at Vienna, where he was in the service of the Emperor Charles VI.

**AVIANI**, an Italian painter, was born at Vicenza, and lived about the year 1630. He painted landscapes, sea-ports, perspective views, and architectural subjects; but the figures in his pictures were executed by Giulio Carpioni.

**AVOGRADO (PIETRO)**, an historical painter, was born at Brescia, and became the disciple of Pompeo Ghiti, to whose style he adhered, though in some respects he adopted that of the Venetian school, particularly in his carnation tints. His figures are remarkably graceful, and harmony prevails through all his pictures. He lived about the year 1730.

**AVONT (PETER VANDEN)**, a landscape painter, was born at Antwerp about the year 1620. He enlivened his pictures with figures well sketched, and painted with great animation. He was also a good engraver.

**AZZOLINI (GIOVANNI BERNARDINO)**, a native of Naples, who flourished at Genoa about the year 1510. His works are almost wholly confined to the churches of the latter city; in that of St. Joseph are two pictures by him, one of the Annunciation, and the other the Martyrdom of St. Apollonia.

## B.

**BAAN (JOHN DE)**. This eminent artist was born at Haerlem, February 20, 1633. He was instructed in painting by his uncle, Piemans, who followed the manner of Velvet Breughel. Afterwards De Baan studied under Bakker, at Amsterdam, with whom he practised assiduously every thing from which he could derive improvement, spending the day at the pencil, and the evening in design. At that time the works of Vandyck and Rembrandt

being most in vogue, De Baan, after much hesitation which to choose, at last gave the preference to the former. His merit soon became known, and Houbraken says that he was invited by Charles II. to visit his court, where he painted the portraits of the king, queen, and many of the nobility. After remaining some time in England, he went to the Hague, and there painted a noble portrait of the Duke of Zell, for which he received 1000 Hungarian ducats, amounting to near 500*l*. He next painted some pictures for the Duke of Tuscany, who placed the portrait of the artist in the gallery at Florence, and sent him a handsome present in return for it. The best performance of De Baan is the portrait of Prince Maurice of Nassau, on the execution of which the painter exerted the utmost efforts of his pencil. When Louis XIV. was at Utrecht, he sent for De Baan, who declined the invitation for political reasons; which did not lessen him in the opinion of that monarch, who frequently consulted him on the purchase of pictures. These marks of distinction created him many enemies, and an artist of Friesland actually attempted to assassinate him in his room, but was prevented from accomplishing his base design by the fortunate entrance of a friend of De Baan's, at the very moment that the arm of the wretch was raised to plunge the poniard into his side: the assassin made his escape, and was never afterwards found. De Baan was of an obliging disposition, and fond of the pleasures of the table. He died at Amsterdam in 1702. The portraits of De Baan were much admired for the elegance of their attitudes, and for their clear, natural, and lively tone of colouring.

BAAN (JACOB DE), son of the preceding, was born at the Hague in 1673. He learned the art of painting from his father; and having such an able director and example, he early became an artist of distinction. In 1693 he came to England in the suite of William III. and while here painted several portraits for the nobility, and among the rest one of the young Duke of Gloucester. He was solicited to remain in London, but no inducement could prevail with him to lay aside his intention of visiting Rome, where, and at Florence, he gained a great deal of money, which he had not the prudence to keep. While in the latter city, the grand duke treated him with great kindness, and showed him the portrait of his father, upon which he set a great value. During his residence at Rome, he for some time followed his studies with diligence, but afterwards fell into habits of dissipation. His pictures are finely handled, and he gave promise of surpassing his

father, in portraits as well as in other branches of the art, when his irregular course of living laid the foundation of a disorder, of which he died in 1700.

**BABEUR** or **BABUREN** (**THEODORE DIRK**). The manner of painting which this master generally practised was with figures as large as life, and most of them at half length. He had a free and firm pencil: his drawing is tolerably correct; but though his colouring is strong, it is not very pleasing to the eye, in consequence of a yellowish brown tint that predominates through the whole. His expression is but indifferent in any characters, except those which are mirthful, and in some of those he has imitated ungraceful nature with exactness. Most of his pictures represent philosophers, players at cards, and persons performing on musical instruments. Houbraken says, that he sometimes painted perspective pieces in the manner of Neefs; but if we judge of Babeur by the pictures to which his name is affixed, his touch and handling appear to be the very reverse of the penciling and finishing of such delicate works as rendered Neefs deservedly famous.

**BACCABINI** (**JACOPO**), an Italian artist, was born at Reggio about 1630: his master was Orazio Talamì, to whose style he constantly adhered through life. Among his best works are two pictures at his native place, one representing the Flight into Egypt, and the other the Death of St. Alessio. Baccarini died in 1682.

**BACCHIO**, *see* **PORTA**.

**BACICCI**, *see* **GAULI**.

**BACCIOCHI** (**FERRANTE**), a monk of Ferrara, of whom we have no other account than that of his having painted a picture of the Death of Stephen, which is in the church dedicated to that saint at Ferrara; and another of a Holy Family, in the church of St. Mary, in the same city.

**BACHIOCCI** (**CARLO**), a native of Milan, whose works abound in the churches and monasteries of that city; but no particulars have been preserved of the artist, and even the age when he lived is not ascertained.

**BACKER**, or **BAKKER** (**JACQUES**). This historical painter was born at Antwerp in 1530, and learned the principles of painting from his father, an artist who well understood the theory of his profession, though his own works were not much esteemed. On

losing his parent, Backer lived with Jacopo Palermo, a dealer in pictures; who kept him incessantly employed, and sent his paintings to Paris to be disposed of, where they were exceedingly admired, and had a quick sale, at a great price, while the artist continued in a state of poverty and obscurity. He had a clean, light manner of penciling, and a tint of colour that was very agreeable. He died in 1560.

**BACKER, OR (BAKKER JACOB DE),** was born at Harlinghen in 1609, and died in 1651; but Descamps places his death in 1641. He spent the greatest part of his life at Amsterdam, and became an extraordinary painter, particularly of portraits, which he executed with strength, spirit, and fidelity. He was remarkable for an uncommon readiness of hand, and freedom of pencil; and his incredible expedition in his manner of painting appeared in the half length portrait of a lady of Haerlem, which was begun and finished in one day, though adorned with rich drapery, and ornamental jewels. He also painted historical subjects with success; and in that style there is a fine picture of Cimon and Iphigenia, which is accounted an excellent performance. In designing academy figures his expression was so just, and his outline so correct, that he obtained the prize from all his competitors; and his works still fetch high prices. In the collection of the Elector Palatine is an excellent head of Brouwer, painted by this master; and in the cathedral church at Antwerp is preserved a picture of the Last Judgment, which is both well designed and coloured.

**BACKER (ADRIAN DE),** a nephew of the last mentioned artist, was born at Amsterdam in 1643, and died in 1686. In his youth he went to Italy, where he continued several years, by which means he greatly improved his taste. He then returned to Amsterdam, where, among other fine pictures, he painted one of the Judgment of Solomon, which is in the town-hall of that city.

**BACKER (NICHOLAS DE).** He was born at Antwerp in 1648, and after learning the art of painting portraits in his own country, went to England, where he was much employed by Sir Godfrey Kneller. He died in London in 1689.

**BACKEREEL, OR BACQUERELLI (WILLIAM),** an historical painter, was born at Antwerp. He is said to have studied under Rubens, at the same time with Vandyck, to whom he was little if at all inferior. This may be seen in an altar-piece by Backereel, which is in one of the churches at Antwerp; where, though the two artists painted in competition, and both were praised for

their merit, the preference was never determined in favour of either. Backereel had a good taste for poetry ; but, by exercising that talent too freely, in writing satires against the Jesuits, that powerful fraternity pursued him with so much revenge as to compel him to fly from Antwerp. Descamps says that he had a brother, called Giles, who was a good painter of landscapes, besides historical pictures. Sandrart mentions seven or eight artists of this name in his time, all of whom were very eminent.

BACKHUYSEN (LUDOLPH). This eminent master was born at Embden in 1631. He received his earliest instruction from Albert Van Everdingen ; but acquired his principal knowledge by frequenting the painting rooms of different masters, and observing their various methods of touching and colouring. One of these was Henry Dubbels, whose understanding in his art was not only extensive, but he was remarkably communicative of instruction to others, so that from him Backhuysen obtained more benefit than from all the painters of his time. He had not practised long when he became the object of general admiration ; so that even his drawings were sought after, and several of them were bought up at 100 florins each. While painting, Backhuysen would not suffer his most intimate friends to have access to him, lest his fancy might be disturbed, or the ideas he had formed be interrupted. His favourite subjects were sea pieces ; and he studied nature attentively in all her forms ; in gales, calms, storms, clouds, rocks, skies, lights, and shadows. He expressed every subject with so sweet a pencil, and with such transparency and lustre, as placed him above all the artists of his time in that style, except the younger Vandervelde. It was the custom of Backhuysen, whenever he could procure resolute mariners, to go out to sea in a storm, in order to store his mind with grand images, copied from nature, of such scenes as would have filled any other head and heart with terror ; and the moment he landed he impatiently ran to his palette, to secure those impressions, of which the traces might, by delay, be obliterated. By his perfect knowledge of the chiaro-oscuro, he gave uncommon force and beauty to his objects ; he observed strictly the rules of perspective, in the distances of his vessels, the receding of the grounds on the shores, and the different buildings which he described in the sea-ports. His works may easily be distinguished by the freedom and neatness of his touch ; the clearness, and natural agitation or quiescence of the water ; by a peculiar tint in his clouds and skies ; and also by the exact proportions of his ships, and the gracefulness of their



positions. For the burgomasters of Amsterdam he painted a large picture, with a multitude of vessels, and a view of the city at a distance, for which they gave him thirteen hundred guilders, and a considerable present besides. This picture was afterwards presented to the King of France, who placed it in the Louvre. No painter was ever more honoured by the visits of royal personages than Backhuysen: the King of Prussia was one of the number; and the Czar Peter the Great took delight to see him paint, and often endeavoured to draw after vessels which he had designed. He was remarkably assiduous, and yet it seems astonishing to consider the number of pictures which he finished, and the exquisite manner in which they are painted. He had a taste for poetry, and at his leisure hours taught writing in the families of eminent merchants. At the age of 71, he engraved a series of views of the sea-port on the river Y. He died in 1709.

BACON (SIR NATHANIEL), half-brother to the celebrated Lord Verulam. He travelled into Italy, where he studied painting, but his manner and colouring approach nearest to the style of the Flemish school. At Culford in Suffolk, where he lived, were some of his works, and at Gorhambury, the family seat, was a large picture in oil, representing a cook-maid with dead fowls, admirably painted. In the same house was also a whole length of Sir Nathaniel, by himself, his sword and palette hung up; and a half length of his mother by his side. At Redgrave Hall, in Suffolk, were two more of his pictures, the one Ceres with fruit and flowers, the other Hercules and the Hydra. In Tradescant's Museum was a small landscape, given to him by Sir Nathaniel Bacon. In the chancel of Culford church are his monument and bust, with his palette and pencils; but there is another monument of him at Stiffkey in Norfolk, which was erected by himself in 1615, when he was in his sixty-ninth year. The time of his death is not recorded.

BADALOCCHI (SISTO), an Italian painter, whose family name was Rosa. He was born at Parma in 1584, and studied in the school of Annibal Caracci, whom he accompanied to Rome as an assistant in his principal works. The chief paintings of Badalocchi are two which he executed for the Verospi Palazzo at Rome, both representing Polyphemus and Galatea. He possessed such a lively imagination, and such singular readiness of hand, that he is better known by his engravings than by his paintings. He died at Rome in 1650.

**BADARACCO (GIUSEPPE)**, called *Il Sordo*, from his being deaf. He was born at Genoa, and studied under Andrea Ansaldi, on leaving whom he went to Florence, where he became enamoured of the works of Andrea del Sarto, and from thenceforward altered his style in imitation of that master. He painted many pictures for the churches, convents, and palaces of Florence, where he died in 1657.

**BADARACCO (GIOVANNI RAFFAELLE)**, the son of the preceding artist, was born at Genoa in 1648. He was instructed in the principles of the art by his father, after which he went to Rome, where he became a pupil of Carlo Maratti; but subsequently he imitated the style of Pietro da Cortanza. His pictures possess the charm of sweetness, and a great brilliancy of colouring. He painted historical subjects, and died in 1726.

**BADENS (FRANCIS)**. This painter was born in 1571, at Antwerp, and learned the first rudiments of the art from his father, who was but an ordinary painter. Francis, however, by visiting Rome, and several parts of Italy, formed a good taste of design, and a manner that was very pleasing. On his return to his own country, his merit procured him great employment, and he was usually distinguished by the name of the Italian painter. His touch was light and spirited; his colouring was warm; and in that respect he had the honour of being the first who introduced a good taste among his countrymen. He died in 1603. Besides history and portrait, he painted conversation pieces in good style.

**BADENS (JOHN)**, the younger brother of the preceding, was born at Antwerp in 1576. He received instructions from his father, after which he went to Italy, where he resided several years. From thence he passed into Germany, and was honourably entertained in the courts of several princes; but on his return towards his native place, he was robbed and wounded by banditti, of which ill treatment he died in 1613.

**BADIALE (ALESSANDRO)**. This artist was born at Bologna in 1626, and studied the principles of painting under Flaminio Torri; after which he was employed in ornamenting several of the churches and palaces in his native city. Besides historic painting, he also practised the art of engraving with success. He was killed in 1671.

**BADILE (ANTONIO)**, a painter of history and portrait, was born at Verona in 1480. By great study and application he acquired

a more extensive knowledge of the true principles of painting than any of his predecessors. He was, indeed, a most eminent artist; but he derived greater honour from having two such disciples as Paolo Veronese, and Baptista Zelotti, than even from his own compositions. His colouring was admirable; his carnations beautiful; and his portraits preserved the perfect resemblance of real life; so that he had no cause to envy the merit of Titian, Giorgione, or the best of his contemporaries. He died in 1560.

**BAERSTRAET (—).** Though this master was very eminent, and his works are in good esteem, yet authors are silent as to the place of his nativity, and the year of his birth. He painted marine subjects, and his pictures are easily distinguished by a general brightness diffused through the whole, particularly in the skies. His drawing is correct, and his perspective true; he copied every object introduced into his compositions from nature, and was exact in his representations of sea-ports, ships of war, or vessels of a smaller size, which he disposed judiciously, and made the whole produce a pleasing effect. Some of his best pictures are representations of winter scenes, with persons skating, and other amusements peculiar to that season in Holland. His pencil is light and clean, his touch spirited, his colouring always transparent; and in general, he finished his pictures with abundance of neatness. He died in 1687.

**BAGLIONI (CESARE),** an historical painter, was born at Bologna, and studied under his father, an artist of little note; but he afterwards became a scholar of the Caracci, whose general style he adopted, especially in his landscapes. He painted historical subjects, animals, fruit, and still life, in all of which he excelled. His greatest works are a picture of the Ascension, and another of St. Anthony and Martha, both at Bologna. He died at Parma about 1596.

**BAGLIONI (GIOVANNI).** This artist was born at Rome in 1594, where he studied under Francesco Morelli; and was patronized by Pope Paul V. who employed him in painting several pieces for the churches. These pictures he executed in fresco, and so much to the pope's satisfaction, that he conferred on him the honour of knighthood. Baglioni wrote the lives of Roman artists who flourished from 1572 to 1642. He died in 1644.

**BAGNACAVALLO (BARTOLOMEO).** The family name of this artist was Ramenghi, but he obtained that of Bagnacavallo from the place of his birth, a village near Bologna. He was a disciple

of Francesco Francia, but imitated the manner of Girolamo da Condignola till he went to Rome, where he studied the works of Raffaele, by whom he was employed to assist in some of his compositions. His own performances are at Bologna, where they gained the praise of the Caracci. Bagnacavallo died in 1542. He had a son called *Giovanni Battista*, who went to France as an assistant to Primatticio. On his return to Bologna, he became a distinguished artist, and was president of the Academy in 1575.

**BAILLI (DAVID).** This artist was born at Leyden in 1584. From his father, Peter Bailli, a painter of some note, he learned to draw and design, but he was afterwards placed under Adrian Verburg, with whom he continued for a time; and on quitting him, he studied six years to greater advantage with Cornelius Vandervoort, who was an excellent portrait painter. As Vandervoort possessed many capital paintings of great masters, David copied them with care and observation, particularly one perspective view of the inside of a church, originally painted by Stenwyck, which he finished with such accuracy, that even that artist himself could scarcely determine which was the original, or which the copy, when both were placed before him. He travelled through several parts of Italy, and for a few years resided at Rome, where, as well as in his own country, the correctness of his drawing, and the delicate handling and finishing of his pictures, procured him employment, admirers, and friends. In the latter part of his life he discontinued painting, and only drew portraits with a pen on vellum, which he heightened with black lead, and gave them wonderful force and roundness. He died in 1638.

**BAILLY (JACQUES),** a French painter, was born at Gracay in 1629. He settled at Paris, where he became a member of the Academy of Painting, and distinguished himself by his portraits in miniature. He died in 1682.

**BAJARDO (GIOVANNI BATTISTA),** a Genoese artist, was born in 1620, and died of the plague in 1657. He painted some fine historical pictures, which are in the churches of his native city.

**BAKER (JOHN),** a respectable English artist, who painted flowers and fruit in a natural style, and with a considerable brilliancy of colouring, was originally a coach-painter, and a fellow-apprentice with Charles Catton. He was one of the first members of the Royal Academy, in whose council chamber is a picture by his hand. He died in 1771.

**BALASSI (MARIO)**, was born at Florence in 1604. He had for his first instructor Jacopo Ligozzi ; but afterwards he became the disciple of Roselli and Passignano, giving the preference to the manner of the latter, whom he accompanied to Rome, not only to be his assistant in the works which he had undertaken at the command of Urban VIII. but to improve himself by the treasures of sculpture and painting preserved in that city. During his residence there, Don Taddeo Barberini having observed with what exact precision Balassi in his touch and expression imitated his master, concluded that such an imitative talent would enable him to copy the work of a superior artist with equal exactness: he therefore tried the experiment, by employing him to copy the Transfiguration, painted by Raffaele, which Balassi executed, greatly to the surprise of the most skilful persons at Rome. On the recommendation of Piccolomini he was introduced to the Emperor Ferdinand III. who received him in an honourable manner, and had his portrait painted by him, for which Balassi was nobly rewarded. The chief excellence of this painter consisted in the imitation of the ancient masters: and by his success he was deluded to think that he was capable of equalling them in a style of his own; but he failed in the attempt, and the new manner which his vanity encouraged him to assume, met with as much contempt as his former works had of universal approbation. He died in 1667, but according to other accounts in 1670.

**BALDI (LAZARO)**, a native of Pistoia, in Tuscany, was born in 1623. He was the disciple of Pietro da Cortona, by whose instructions he obtained an elegant style of invention and composition, a ready management of the pencil, and a beautiful tone of colouring. He was employed by Pope Alexander VII. to paint the gallery on Monte Cavallo, at Rome, and he showed the power of his genius and execution in the designs which he finished for a chapel in the church of St. John Lateran, combining in them correctness and elegance with great force, harmony, and beauty of colouring. He died in 1703.

**BALDINI (FRA. TIBURZIO)**, a painter at Bologna. He was an ecclesiastic, and lived about the year 1610. Several of his pictures are in the churches and monasteries of Brescia. Two of his best pieces are the Marriage of the Virgin, and the Massacre of the Innocents.

**BALDINI (PIETRO PAOLO)**, a native of Rome, who studied in the school of Pietro da Cortona. One of his finest compositions is a Crucifixion, over the high altar of St. Eustachio, at Rome.

**BALDINUCCI (FILIPPO)**, an artist and writer of Florence, was born in 1624, and died in 1696. He was both a good painter and sculptor, but chiefly distinguished himself by a biographical history of painting, of which he only lived to publish three volumes. He was also the author of a treatise on engraving, with biographical sketches of artists, 1686, 4to. He was a member of the Academy of Della Crusca.

**BALDOVINETTI (ALESIO)**, a native of Florence, was born in 1425, and died in 1499. He painted historical subjects and portraits in oil and fresco.

**BALDRIGHI (GIUSEPPE)**, an Italian artist, was born at Pavia in 1722. He was the disciple of Meuzzi, after which he obtained the patronage of the Duke of Parma, in which city he taught the principles of his art with great success. As an historical painter, he distinguished himself by a grand picture on the subject of Prometheus; but his principal merit lay in portrait. He died in 1802.

**BALDUCCI (GIOVANNI)**. This painter, who also obtained the name of Cosci, was born at Florence, and was the disciple of Battista Naldini. His patron was the Cardinal de Medici, afterwards Pope Leo XI., who employed him in executing several works at Rome and Florence. He died at Naples in 1600.

**BALDUNG (HANS)**, surnamed Griem, an old German artist, was born about the year 1480, at Gemund, in Suabia. Some pictures by his hand are in the cathedral of Friburg, in which city he practised, both as a painter and an engraver on wood, and died there about 1540.

**BALEN (HENDRICK VAN)**. This artist was born at Antwerp in 1560. He was a disciple of Adam Van Oort; but quitted that master to acquire a better taste of design and composition at Rome, where he resided a considerable time, copying the antiques, and studying the works of the most memorable artists. At his return home, the visible improvement of his taste recommended him to the favour and esteem of the best judges. He distinguished himself by a good manner of designing, and his works were admitted into the cabinets of the curious, among those of the principal painters. He particularly excelled in naked figures, and gave to them so much truth, roundness, and correctness of outline, that few of his contemporaries could enter into competition with him. Several fine portraits by his hand are at the Hague; among which is one adorned with allegorical figures of Wisdom and Justice.

All the historical subjects painted by Van Balen have great merit. His designs of the Deluge, of Moses striking the Rock, and the Drowning of Pharaoh, are noble compositions. Houbraken observes, that Van Balen, with great judgment, has introduced the Israelites in a clear light in the back-ground, but the Egyptians in a strong shadow in the fore-ground, which has a fine effect; the figures being well designed, their attitudes and draperies well chosen, and the number of them considerable. Of this master's hand also the Judgment of Paris is accounted a masterpiece; in which the figure of Venus is so elegantly designed, so full of life, and so rounded, that it seems to stand forth from the surface. The landscapes and back-grounds of the pictures of Van Balen were generally painted by Velvet Breughel. He died in 1632.

**BALEN (JOHN VAN)**, the son of the preceding, was born at Antwerp in 1611. He derived his first knowledge of the art from his father; but, as soon as he had made a competent progress, he went to Italy, where he acquired a good taste for design, though he was sometimes incorrect. His particular merit was shown in his naked figures of boys, Cupids, nymphs bathing or hunting, of which subjects he painted a considerable number, and he also gained praise and riches by his landscapes and histories. His pictures are well handled, his trees touched with spirit, and his herbage and verdure are natural and lively. The carnations of his figures are clear and fresh; his colouring in general is transparent; and the forms of his heads are much in the manner of Albano.

**BALESTRA (ANTONIO)**. He was born at Verona in 1666, and at the age of twenty-one went to Venice, where he became a scholar of Antonio Bellucci, with whom he continued three years. From thence he visited Bologna and Rome, and at the latter place studied under Carlo Maratti. By the instructions of that master, he made a very great proficiency, and exerted himself for some hours of each day in designing after the antiques, Raffaele, Corregio, Annibal Caracci, and other admired painters; by which conduct he so effectually confirmed his taste and freedom of hand, that he obtained the prize, in the Academy of St. Luke, in 1694. From that time his reputation was established, and he was engaged to work for most of the churches, as well as for the palaces of the nobility; besides which his paintings were admired in every part of Europe. His style is sweet and agreeable, not unlike that of Maratti; and the judicious observed, with a degree of delight, a certain mixture in the works of Balestra, of the several manners

of Raffaele, Corregio, and Caracci. In the church of Santa Maria Mater Domini, at Venice, is one of the most capital performances of Balestra, representing the Nativity. It is designed in a grand style, and the composition is excellent, with considerable grace; the heads are peculiarly fine; the whole has a noble effect, and is remarkable for its harmony. In a chapel belonging to the church of San Geminiano, in the same city, is a Dead Christ in the arms of the Virgin, painted by him in a grand taste: the composition consists of a few figures only, but they are finely designed; and in every part of it there is sufficient merit to justify applause. Balestra died in 1740.

BALTEN (PETER), was born at Antwerp in 1540, and became a landscape painter of considerable eminence among the Flemings; in his style and manner resembling Peter Breughel. His most usual subjects were fairs, kermesses, and conversations, in which his figures were small, but touched with great spirit. He painted equally well in water-colours and in oil, and was allowed particularly to excel in his drawings. A remarkable incident happened to this artist at the court of the emperor. That monarch having engaged Balten to paint a landscape, with a number of figures, he chose for his subject St. John preaching in the Desert, which afforded him an opportunity of filling his design with a numerous variety of auditors, to each of whom he gave a strong expression of attention to the principal object; the eyes of every individual being directed to the preacher. But the emperor, from some motive or other, ordered an elephant to be painted in the place of the saint; so that the auditory seemed only to express an astonishment at the bulk of the animal; nor was the picture ever altered. By some it was conjectured that the emperor meant this as a piece of humour; by others, it was imputed to contempt for the artist; but, by the ecclesiastics, it was ascribed to ridicule and impiety. Balten was a member of the Academy of Antwerp, where he died in 1611.

BAMBINI (GIACOMO), an Italian artist, who was born at Ferrara about 1560. He painted historical subjects, chiefly for the churches and convents, and died at his native place in 1622. He is to be distinguished from *Nicolo Bambini*, a native of Venice, who was the first scholar of Maratti, at Rome. He died in 1725.

BAMBOCCIO, *see* LAAR.

BAMESTIER (JOHN). This German artist was born in 1500, and studied under Lambert Lombard, after which he went to



Amsterdam, where, for some years, he enjoyed a great reputation as a painter of history ; but in his latter days he fell into disrepute. He died in 1598.

**BANDIERA (BENEDETTO)**, an Italian painter of historical subjects, was born at Perugia, and flourished about the year 1600. He painted in fresco, and chiefly for churches and convents.

**BANDINELLI (BACCIO)**. He was born at Florence in 1497, and was a disciple of Giovanni Francesco Rustico, a sculptor. He regularly proceeded through all the studies requisite to form a painter ; but his pictures were never approved of, as his colouring was hard, dry, and disagreeable, his composition indifferent, and his bad choice of attitudes gave disgust, rather than satisfaction, to the spectator. Yet his works were more esteemed after his death than they were during his life. Envy induced him to imitate Michael Angelo as a painter, but he only copied his extravagance instead of his excellency. Bandinelli, however, was so mortified on hearing that his works were treated contemptuously by Michael Angelo, that he laid aside the pencil, and adhered to sculpture, in which art he deemed himself also equal to Buonarroti ; and though the world did not approve of his claim, no one has denied him the second place, after that pre-eminent artist. Bandinelli was an excellent designer, but too fond of the terrible graces in his compositions. He died in 1559.

**BAPTIST (JOHN, MONNOYER)**, *see* MONNOYER.

**BAPTIST (JOHN GASPARS)**, was born at Antwerp, and was the disciple of Thomas Willeborts Boschaert. During the civil war he came to England, and entered into the service of General Lambert ; but after the restoration he was engaged by Sir Peter Lely to paint the postures and draperies of his portraits, whence he obtained the name of Lely's Baptist. Kneller also, and Riley employed him for the same purpose. He made good designs for tapestry, and his drawing was generally correct. In the hall of St. Bartholomew's Hospital is a portrait of King Charles II. painted by this artist, who died in 1691.

**BARABBINO (SIMONE)**, a painter of Genoa, who was born about 1581. He was the pupil of Bernardo Castello, till that master was so much alarmed at his proficiency that he dismissed him from his school. This piqued Simone so much, that in his turn he painted a picture in opposition to Castello, and great was his satisfaction at finding the public divided upon the merits of

the two productions. Barabbino after this settled at Milan, where he gained abundant employment, and died about 1640.

**BARBALUNGA (ANTONIO RICCI)**, a Sicilian painter, who was a disciple of Domenichino. He resided at Rome, where he was much esteemed and employed.

**BARBARELLI**, *see* GIORGIONE.

**BARBATELLI (BERNARDINO)**, called Poccetti, was born at Florence in 1542. He became the disciple of Ridolfo Ghirlandaio; from whose school he went to Rome, and studied there with uncommon assiduity, insomuch that he was frequently so abstracted and engrossed by the objects of his contemplation as even to forget sleep and food. He was excellent in painting every species of animals, fruit, and flowers. His touch was free, light, and delicate, and the colouring of his subjects inexpressibly natural. Besides his merit in his usual style of painting, the historical pieces which he designed from sacred or profane authors were much admired. He died in 1612.

**BARBIANI (GIOVANNI BATTISTA)**, an historical painter, was born at Ravenna, and studied under Bartolomeo Cesi. He painted mostly in fresco, but sometimes in oil, and equally well in both. There is a grandeur in his style, and an imposing effect in his colouring. His best works are at Bologna and Ravenna. He flourished in 1640.

**BARBIANI (ANDREA)**. This artist was of the same family with the preceding, and was born at Ravenna about 1684. He was the disciple of Cesare Pronti, whose manner he imitated. He painted several fine pictures for the churches of his native city, where he died in 1754.

**BARBIERI (DOMENICO DEL, or FIORENTINO)**, was born at Florence about 1506. He studied under Rosso, with whom he went to France, and where, on the death of Primaticcio, he was employed to finish some frescoes which that master had begun. Barbieri died about 1570.

**BARBIERI (FRANCESCO)**, a painter of history and landscape, who was the pupil of Pietro Ricci, and by his instructions became a good painter. He died at Verona in 1698.

**BARBIERI (GIOVANNI)**, *see* GUERCINO.

**BARBIERI (LUCA)**. This artist, who was born at Bologna, excelled in perspective, architectural subjects, and landscapes.

Most of his works are in the palaces of Bologna and its vicinity. He died about 1660.

**BARBIERI (DA CENTO, PAOLO ANTONIO)**, was the brother of Giovanni Francesco Barbieri, better known as Guercino, and was born at Cento, near Bologna, in 1596. His subjects were fruit, flowers, insects, and animals, but particularly fish, which he painted after nature, with a lively tint of colour, great tenderness of pencil, and a strong character of truth and life. He died in 1640.

**BARCA (VICENTE CALDERON DE LA)**, a Spanish painter, was born at Guadalajara in 1762, and died at Madrid in 1794. He studied under Francisco Goya, and, by his instructions, became eminent both in historical painting and portrait.

**BARCO (ALONZO DEL)**, another Spanish painter, was born at Madrid in 1645, and died there in 1685. He painted landscapes in an excellent style; but though numerous, few of them are to be seen out of Spain.

**BARDIN (JOHN)**, a French historical painter, was born in 1732, at Montbar. His parents sent him to Paris to be brought up to some trade, but his genius guided him to the profession in which he lived to make a considerable figure. In 1764, while a pupil of Lagrenée, he gained the prize of the Academy, on the subject of Tullia driving her Chariot over the Body of her Father. He also made a beautiful design of the Rape of the Sabines, and others of St. Charles Borromeo, and the Massacre of the Innocents. He spent four years at Rome, and on his return painted some pieces which established his reputation. Among these are the Immaculate Conception; the Apotheosis of St. Theresa; and St. Catherine disputing with the Doctors; which last procured his admission into the Academy of Painting. In 1795 he was elected a member of the National Institute, and he was also professor of design in the Orleans Lyceum. He died October 6, 1809.

**BARDWELL (THOMAS)**, an English artist, who painted a picture of the noted empiric Dr. Ward relieving his sick and lame patients, of which there is a print by Baron, dated 1748. Bardwell also painted a portrait of Admiral Vernon, and some others in the town-hall of Norwich. He is, however, chiefly known by a treatise, entitled "The Practice of Painting and Perspective made Easy," 4to. printed first in 1756, and again in 1773. Nothing more is known of the author.

**BARENTSEN (DIETERICK)**. This artist was born at Amsterdam in 1534, and having received instruction from his father, who was an inferior painter, he travelled to Venice, where he was admitted into the school of Titian, and became his favourite disciple. He continued with Titian several years, and painted a portrait of him, by which he gained great reputation : with extraordinary success he also imitated the touch, manner, and style of colouring peculiar to that accomplished genius. When he returned to Holland, business crowded in upon him, and every work he finished added to his honour ; but the composition that most effectually established his fame was a picture representing the Fall of Lucifer, which contained a number of figures, naked, well contrasted, and excellently coloured. He died in 1582.

**BARGONE (GIACOMO)**, an historical painter, who was born at Genoa. He was much admired for his taste in design, and the elegance of his figures ; but his rising eminence exciting the envy of another artist, the wretch took an opportunity of poisoning him, while they sat together over a flask of wine.

**BARKER (SAMUEL)**, an English painter, who studied under John Vanderbank, but afterwards adopted the manner of Baptist Monnoyer, and became excellent in the representation of flowers. He died in 1727.

**BARKER (ROBERT)**, an artist of considerable ingenuity, who was the inventor and patentee of the well known species of exhibition called a Panorama, by which bird's-eye views of large cities, and other interesting scenery, taken from some elevated situation, and painted in distemper round the wall of a circular building, produce a striking effect, and a greater resemblance to reality than was ever before discovered ; a strong light being thrown on the painting, whilst the place from whence it proceeds is concealed. The first picture of this kind was a View of Edinburgh, exhibited in that city by Mr. Barker in 1788, and in London the following year, where, at first, it did not attract much attention. The next performance was a view of London, from the top of the Albion Mills, which Mr. Barker exhibited at a house in Castle-street, Leicester-square : this picture was much praised by Sir Joshua Reynolds, and other eminent artists. Soon after Mr. Barker was enabled to build a commodious house in Leicester-square, calculated to give his exhibitions every advantage. Success now crowned his efforts, and many views have been since exhibited, of Dublin, Constantinople, and other cities,

with representations of battles, &c. Mr. Barker died in 1806. The same description of exhibition is continued by his son.

**BARLOW (FRANCIS).** He was born in Lincolnshire about the year 1626, and was bred up under Sheppard, a portrait painter; but his genius led him to design, after nature, birds, fish, and every species of animals, which he drew with great exactness, and if his penciling and colouring had proved equal to the correctness of his design, he would have been superior to most of his contemporaries in those subjects: he was also a good landscape painter, and an excellent engraver. He died in 1702.

**BARNUEVO (SEBASTIAN DE HERRERA),** a Spanish artist, was born in 1611 at Madrid, where his father, Antonio Herrera, was a sculptor, and intended to bring him up to the same profession; but Sebastian having a stronger inclination to painting, was placed with Alonso Cano, by whose instructions he profited greatly. Many of his pictures are in the churches and monasteries of Madrid, where he died in 1671.

**BAROCCIO (FEDERICO).** This painter was born at Urbino in 1528, and was the disciple of Battista Venezano, but he derived his knowledge of perspective from his uncle, Bartolomeo Genga. In his twentieth year he visited Rome, where he pursued his studies incessantly, and proved one of the most graceful painters of his time. At his return to Urbino, he painted several pictures, which procured him great applause; but that of St. Margaret raised his reputation to the highest pitch, and induced Pope Pius IV. to invite him to Rome, where he employed him in the decorations of his palace of Belvedere, in conjunction with Zuccherò. He excelled equally in history and portrait, but his genius inclined chiefly to the painting of religious subjects; and his works sufficiently evince that the utmost of his ambition was to imitate Corregio in colouring, and Raffaëlle in design. But in the natural, grand, and graceful, for which Corregio is distinguished, Baroccio was far inferior, though perhaps rather more correct in the outlines. It is easy to observe, however, that he endeavoured to resemble that illustrious artist in the sweetness of his tints, the harmony of his colouring, the grace of his heads, and the disposition of his draperies, though he was sometimes apt to express the muscular parts of the human body too strong. He rarely painted any historical figure without either modelling it in wax, or placing some of his disciples in such attitudes as he wished to represent. In most of the works of Baroccio it is not difficult to perceive

who were his favourite masters, so that he seems to have had less of originality in him than most of the principal painters. He was a complete master of the *chiaro-oscuro*, and by the skilful management of his colours produced a charming effect. In a church at Ravenna is a noble picture of his, representing the Death of St. Vitalis, the design of which is correct, the figures highly graceful, and there is an elegance in the whole which conceals the poverty of the subject. Baroccio died in 1612.

BARRET (GEORGE), a landscape painter, was born at Dublin about 1732. It does not appear that he ever received any regular instructions in painting, though according to some accounts he attended a drawing-school in his native city. He began his attempts in the humble line of colouring prints for one Silcock, in Dublin; and from this feeble commencement he rose to considerable powers as a painter of landscape, by studying from the scenes of nature in the beautiful grounds of the Earl of Powerscourt, which nobleman was his first patron. About this time a premium was offered by the Dublin Society for the best landscape in oil, which was gained by Mr. Barret. In 1762 he visited London, where, two years afterwards, he gained a prize given by the Society for the Encouragement of Arts. The establishment of the Royal Academy was in a great measure owing to the efforts of Mr. Barret, who formed the plan, and became one of its first members. He had two manners of painting, with regard to colour and touch: the first was rather heavy in both, but the latter was much lighter. Few painters have equalled him in the knowledge or characteristic execution of the details of nature. His attention was chiefly directed to the true colour of English scenery, its richness, dewy freshness, and that peculiar verdure, especially in the spring, which is so entirely different from the style of those who imitate Italian pictures. This sometimes tempted him to use colours rich and beautiful when first applied, but which no art can render permanent. The best pictures in his first manner are in the possession of the Dukes of Portland and Buccleugh; and those of his latter, at Norbury Park, in Surrey, the seat of Mr. Lock, consisting of a large room painted with a continued scene entirely round. Barret also painted in water-colours, in which perhaps he excelled. As a man, he was very friendly, gentle, and playful in his manners, with a great flow of spirits, and a strong turn to wit and humour. For the last ten years he resided at Paddington, where he painted in conjunction with the late Mr. Sawrey Gilpin. In the latter

part of his life he had the place of master painter to Chelsea Hospital, an appointment conferred on him by his old and esteemed friend Mr. Burke. Barret left some etchings of his works, the plates of which were purchased by Paul Sandby. He died in March, 1784.

**BARRON (HUGH).** He was the son of an apothecary in London, and studied under Sir Joshua Reynolds, on quitting whom he practised as a portrait painter; but in 1773 he went to Italy, in the suite of the late Duke of Cumberland. In 1778 he returned to England, and settled in Leicester-square; but met with little success. His powers as a painter were feeble; but he excelled in music. He died in 1791, aged forty-five. His younger brother, *William Augustus Barron*, was a pupil of Mr. Tomkins, and practised landscape painting till he obtained a situation in the Exchequer. Some engravings from views taken by him have been published.

**BARROSA (MIGUEL),** a Spanish painter, was born at Consuegra in 1538, and died at Madrid in 1590. He studied under Becerra the sculptor, and became distinguished not only as a painter, but as an architect. He executed in the cloister of the Escorial pictures of the Resurrection, St. Paul preaching at Athens, and others, with great ability.

**BARRY (JAMES),** a British artist, of great originality, was born at Cork, October 11, 1741. His father was a builder, and, in the latter part of his life, a coasting trader, between England and Ireland. James was at first intended for the same profession; but, discovering an inclination for painting, he was suffered to follow the bent of his genius. Though the rude beginnings of his art cannot be traced, there is reason to believe that, at the age of seventeen, he had attempted oil painting; and before he was twenty-two, he finished a picture, the subject of which was the Landing of St. Patrick. This piece being exhibited at Dublin, procured the young painter the acquaintance of Edmund Burke, on whose invitation he repaired to London. This was in 1764, and in the year following, his great friend furnished him with the means of visiting Italy, where he surveyed the noble monuments of art with the eye of a critic, though, at the same time, it is to be regretted that his residence was rendered uncomfortable, by that capriciousness of temper which imbittered almost the whole of his life. After an absence of five years, he returned to England in 1771, and claimed the admiration of the public by his *Venus Anadyomene*, and his *Jupiter and Juno*, two pictures

formed on the model of the antique, which some have considered as his best performances, while others, and those no mean judges, have treated them with contempt. In 1776, he painted a picture of the Death of Wolfe, which failed, principally owing to his introduction of naked figures; this was his last exhibition at the Royal Academy. He had now conceived an aversion to portrait painting, and thereby sacrificed one of the most lucrative branches of the profession. Such, indeed, was his contempt for it, that when asked as a favour to paint a likeness, he would bid the applicant go to the fellow in Leicester-square, meaning the accomplished Sir Joshua Reynolds. When the design was formed of decorating St. Paul's with paintings and sculpture, Barry was to have been employed; and he chose for his subject the Rejection of Christ by the Jews in the presence of Pilate. The scheme however failed, and the picture was never completed. In 1775, Mr. Barry appeared before the public as the author of "An Inquiry into the Real and Imaginary Obstructions to the Acquisition of the Arts in England." His object in this tract was to vindicate the English artists from the impertinent reflections of the Abbé Winkelmann, who had spoken of them with contempt, and repeated the assertion of Du Bos, and others, that our climate is too cold for the fine arts. It is sufficient to say, that Barry's performance is a complete refutation of the foreign critics. When the scheme of ornamenting St. Paul's was given up, it was proposed to employ the same artists in decorating the great room in the Adelphi, belonging to the Society for the Encouragement of Arts; but this was refused by all of them except Barry, who undertook to execute the whole work gratuitously: his offer was accepted, and he has been heard to say that, when he began, he had only sixteen shillings in his pocket; and that, in the prosecution of his labour, he was often, after painting all day, obliged to sketch or engrave at night some design for the printsellers, to obtain the means of his frugal subsistence. Of his terms with the Society we only know that the choice of subjects was left to himself: but he soon found that he had acted too disinterestedly, and that it was impossible for him to complete his undertaking without some assistance: he therefore addressed a letter to Sir George Saville, soliciting such a subscription as would amount to 100*l.* a year. He computed that he should finish the whole in two years, and thereby be enabled to pay back the sum of 200*l.* by an exhibition of the paintings. This proposal did not take effect, and the work employed him seven years; at the end of which time the Society granted him two exhibitions, besides



voting him, at different periods, fifty guineas, and their gold medal, to which was afterwards added another donation of 200 guineas. Of this great undertaking, consisting of a series of six pictures, representing the Progress of Society and Civilization, it has been said that it surpasses any work which has been executed within these two centuries. Upon this it is just to observe that, as the performance of one man, it is unquestionably entitled to high praise; but that, as a work of art, it is open to criticism, and no competent judge can deny that it has all Barry's defects in drawing and colouring. These pictures were afterwards engraved by himself, but what they produced is not known. In 1792, he deposited 700*l.* in the funds, and to this stock he never afterwards made any addition, so that his income seldom exceeded 60*l.* a year. In 1782, he was elected professor of painting to the Royal Academy; but this appointment, honourable as it was, only brought upon him misfortune and disgrace. Instead of confining his attention to the principles of the art, he wandered into extrinsic subjects, made extravagant propositions, and threw out both general and particular censures, with so little regard to urbanity, that the members of the Academy became indignant at his presumption. He was remonstrated with, but this only served to make him more irritable and pertinacious; in consequence of which, the council of the Academy appointed a committee to consider his conduct. After hearing the charges and defence, a vote passed for his removal from the chair, and this was followed soon after by another of expulsion. Barry suffered much, both in temper and circumstances, by this degradation; he became hypochondriac and a recluse, so that his appearance was not much better than that of an ordinary labourer. In this state the Earl of Buchan, out of compassion, set on foot a subscription, the produce of which, amounting to about 1000*l.*, his friends laid out in the purchase of an annuity; but unfortunately his death shortly after prevented him from reaping any benefit from this act of benevolence. On the evening of February 6, 1806, he was seized, as he entered the house where he usually dined, with the cold fit of a pleuritic fever, of so intense a degree, that all his faculties were suspended, and he was unable to articulate; some cordial was administered to him, and on coming a little to himself, he was taken in a coach to the door of his house, the key-hole of which was plugged up with stones by some wanton boys: the night being dark, he suffered much while the attempts were made to gain an entrance; and this being found impracticable without breaking open the door, it was resolved to take Mr. Barry

to the house of his friend, Mr. Bonomi, in Tichfield-street. By the kindness of that family, a bed was procured in a neighbouring house; but the blow was struck, and on the 22d of the same month he expired. His remains, after lying in state in the great room of the Society of Arts, were removed to St. Paul's cathedral, and deposited near those of Sir Joshua Reynolds. The character of Barry is easily appreciated from the history of his life. With undoubted talents, original genius, and strong enthusiasm for his art, he was never able to accomplish what he projected, nor to practise all that he professed. Few men appear to have had more correct notions of the true principles of painting, and few have departed more widely from them. His ambition was to excel no less as a theorist than as a practical artist; and when he has failed in either character, it may be attributed to the peculiar turn of his mind, which, in his early, as well as in his advanced years, gave strong indications of derangement. His literary works have been published, with a copious memoir of him, by Dr. Fryer, in 2 vols. 4to.

**BARTELS (GERARD).** This Dutch artist was born in 1570. He painted historical subjects and portraits with some degree of credit. His death was occasioned by the fall of a heavy stone upon his head, but the year is not mentioned.

**BARTOLINI (GIUSEPPE MARIA),** an Italian painter, was born at Imola in 1657. He was the scholar of Lorenzo Pasinelli, at Bologna, under whose instructions he profited considerably. Several of his performances are in the churches and other public buildings of his native country, and one of the most valued is an altar-piece at Imola, representing a miracle wrought by some modern saint. He died about 1730.

**BARTOLI,** *see* PERUGINO.

**BARTOLO (TADDEO).** He was a native of Florence, and was considered as a good painter of history in the time when he flourished. He died in 1436.

**BARTOLOMEO,** *see* BREEMBERG.

**BARTOLOMEO,** *see* PORTA.

**BASAITI (MARCO),** an Italian painter, was born in the Friuli, and studied his art at Venice, where he was the successful rival of Giovanni Bellini. In the church of San Giobbo, at Venice, is an altar-piece by this artist, the subject of which is the Agony of Christ; and in a convent of the same city is another picture by

him, representing the Call of St. Peter and Andrew. These performances were executed between the years 1510 and 1530.

**BASILI (PIETRO ANGIOLO)**, an historical painter, was born at Gubbio about 1550, and died in 1604. He was successively the disciple of Damiani and Roncalli, upon whose style he made considerable improvements. He painted, both in fresco and in oil, for the churches of Venice. One of his finest pieces is a picture of the Preaching of Christ.

**BASSANO**, *see* PONTE.

**BASSANO (LEANDRO)**, denominated Cavaliere Leandro, from his having been made a knight of St. Mark, by the Doge of Venice, was born in 1558, and died in 1623. He painted history and portrait, and was an artist of considerable reputation.

**BASSEPORTE (MADELEINE FRANCES)**, a French lady, celebrated for her talent in painting plants and animals, but particularly birds, in water colours. She was born in 1701, and received instructions from the famous Robert. In 1732, she succeeded Obriette, the painter of natural history in the royal gardens, with a salary of 100 pistoles a year. She died in 1780. Madame Basseporte also exercised the burin, and produced some good engravings, which are in the celebrated Crozat collection.

**BASSETTI (MARCO ANTONIO)**, an Italian artist, was born at Verona in 1588. He was the disciple of Brusacorci; but on going to Venice, he became enamoured of the style of Tintoretto. After this he removed to Rome, where he diligently studied the works of the best masters. On his return to his native city, he obtained considerable employment in the convents and churches, and was rising to great eminence, when he died of the plague in 1630.

**BASSI (ANTONIO)**, an historical painter of Ferrara, of whose life no particulars are recorded. In some of the churches of his native city are good specimens of his talents in fresco, particularly one of a Flight into Egypt, another of Christ at the Well in Samaria, and one of the Holy Virgin and her Family.

**BASSI (FRANCESCO)**, called the Elder, was born at Cremona in 1642. He obtained a great and deserved reputation for his landscapes. He enriched his pictures with figures, buildings, and animals, well drawn and spiritedly executed. He died about 1710. He is to be distinguished from *Francesco Bassi*, named the Younger, who was born at Bologna in 1664, and died in 1693. He studied under Pasinelli, and obtained celebrity even in his early

age by some good historical pictures, particularly one of the Apotheosis of St. Anthony.

**BASTARO (GIUSEPPE DEL)**, a Roman artist, who lived about the year 1690. He was much esteemed by his contemporaries, and obtained considerable employment as an historical painter. His best pictures are in the church of Santa Maria Maggiore at Rome.

**BASTON (THOMAS)**, an English painter of marine subjects. He lived about the year 1720, and several of his pieces, representing ships of war and sea-ports, have been engraved.

**BATTONI (POMPEO)**, an eminent artist of the Florentine school, was born at Lucca, February 5, 1708. His father was a goldsmith, and intended him for the same profession; but though he worked at the trade some time, he gave it up to follow painting, under the patronage of some eminent friends at Lucca, who sent him to Rome, where for some time he attended Sebastian Conca, and Augustine Masucci. Pompeo, however, took more delight in copying the antiques and the works of Raffaele, than in imitating the modern masters: and how well he profited by this judicious choice appeared in the school of Athens, and the copies which he made of the Dispute on the Sacrament. He soon became sensible of the method by which Raffaele and the ancients attained perfection. To catch Nature in her movements was their grand object, and in this Battoni followed them. Hence in his paintings we find no trace of the artificial composition of figures, which then so generally prevailed; nor does he concentrate the light on one object to the detriment of the rest, as Maratti does. It was the practice of Battoni to make numerous drawings of the various motions of men and children, with the different folds of the drapery, which sketches he afterwards used in his paintings, and finished them not only by the liveliest colouring, but also with the finest forms. By these performances he acquired considerable fame; but it being suggested that he was still deficient in colouring, he applied to that branch with his usual enthusiasm; and having obtained an order from the Marquis di Gubbio to execute an altar-piece for the chapel of his family in the church of St. Gregory at Rome, he eagerly embraced that opportunity of convincing the public of his improvement in that respect. Orders now multiplied, and the Cardinal Furietti, who had the superintendence of the church of St. Celsus, gave him the picture of the high altar to execute, in which commission he gave universal satisfaction. In the Immaculate Conception, which has been so often a subject for painters, Battoni succeeded so well for the

church of the Philippines at Chiari as to attract the admiration of all good judges. His next piece was the story of Simon Magus, for the church of St. Peter at Rome; and among his other altarpieces of extraordinary merit were two at Brescia, one representing St. John Nepomucene with Mary, and the second, the Offering of the latter; two others for the city of Lucca, one of St. Catherine of Sienna, and the other of St. Bartholomew; another, for Messina, of the Apostle James; and for Parma, John the Baptist preaching in the Wilderness. Besides these he painted many scriptural pieces, especially the much admired ones in the papal gardens of Monte Cavallo, and others in private collections. He likewise acquired fame by his Choice of Hercules, which he painted first in the natural size, and afterwards smaller, for the Marchese Ginosi. Nor was he less admired for his picture of Bacchus and Ariadne, painted for an English gentleman. The group of Peace and War, one of his finest productions, was executed towards the close of his life. Here Mars, sword in hand, is seen rushing to the combat, while an exceedingly beautiful virgin, casting on him a look of sweetness and entreaty, offers him a branch of palm, and places herself directly in his way, as if to prevent his sanguinary progress. The vivacity of his fancy was not in the least enervated in those years when the hand is seldom capable of following the impulse of the mind. In his old age he painted, for a Russian prince, Cupid returned from the Chase. His game consists of hearts shot through with arrows, which he lays in the lap of Venus, while he extends his arms to embrace the goddess, who testifies her pleasure by caresses. Commissions of this nature were innumerable, and the Empress of Russia purchased of him a picture of Thetis receiving Achilles from Chiron; and another of the Continence of Scipio. Battoni painted two pictures for the King of Poland, both taken from the story of Diana, and one for the King of Prussia, the subject of which is the Prostration of the Family of Darius before Alexander. The portraits which Battoni drew are innumerable; and among them were those of three popes, Benedict XIV., Clement XIII., Pius VI., the Emperor Joseph II., and the empress dowager. This great painter was devoted to religion, liberal to the poor, friendly to his pupils, and such an enemy to ostentation, that he seldom wore the insignia of knighthood which had been conferred on him by the pope. He died February 4, 1787. The only enemy he had was Mengs, who envied every living artist that possessed greater genius than himself.

BAUER, or BOUWER (JOHN WILLIAM). He was born at Strasburg in 1610, and was a disciple of Frederick Brentel. He had

great genius ; but the liveliness of his imagination hindered him from studying nature, or the antique, in such a manner as to divest himself of his German taste, though he went to Rome to improve himself in the art. In Italy he applied himself entirely to architecture, as far as it might contribute to the enrichment of his landscapes, which were his favourite subjects ; and for his scenes and situations, he studied after the rich prospects about Frascati and Tivoli, which afforded him the most delightful sites, views, and incidents. He was fond of introducing into his designs, battles, marching of armies, skirmishes, and processions ; but though he resided a considerable time in and about Naples and Rome, he never arrived at a grandeur of design ; nor could he ever express the naked but indifferently. His pencil however was light, his composition good, and his general expression beautiful, but his figures were somewhat heavy. He painted in water-colours, on vellum, and was for several years in the court of the Duke Bracciano, for whom he finished some perspective views of gardens, with statues and fountains ; also, of other elegant buildings, with a number of figures, coaches, cattle, and horsemen ; and it was remarkable that he generally distinguished the different nations of people by the national dress of each. He painted with uncommon freedom and delicacy, and his colouring is glowing ; but his drawing is incorrect. He etched from his own ideas numerous designs from Ovid's *Metamorphoses*, very much in the style and spirit of Callot. He died at Vienna in 1640.

BAUDUINS (ANTHONY FRANCIS), a Flemish painter and engraver, was born at Dixmude, in Brabant, in 1640. He was the scholar of Vandermeulen, and most of his plates are engraven from the designs of that master. Little is known of him as a painter, but his prints are excellent. He died at Paris in 1700.

BAUSA (GREGORIO), a Spanish artist, was born at Mallorca, in the neighbourhood of Valencia, in 1596. He studied under Francisco Ribalta, and became a good painter of history. In the church of the Carmelites at Valencia is a fine altar-piece by him, the subject of which is the Martyrdom of St. Philip the Apostle. He died in 1656.

BAYEN Y SUBIAS (FRANCESCO), a native of Saragossa. He learned the principles of design from an artist of little repute, but profited so well by his instructions, as to gain a prize given by the academy of painting in his native city, by which institution also he was sent on a pension to prosecute his studies at Madrid, where he became a disciple of Antonio Gonzales Velasquez. King

Charles III. of Spain, having seen some of his performances, employed him in the royal palace at Aranjuez, and also at Madrid : besides which he had a great number of engagements for several of the nobility, as well as for the monasteries and churches. In 1765, he was chosen a member of the academy at Madrid, of which, in process, he became the president, and in 1788 obtained the appointment of painter to the king. He died in 1795.

**BAYEN (RAIMOND Y SUBIAS).** This artist was the brother of the preceding painter, and was born at Saragossa in 1746. He received his instructions in the art of design from his brother, to whom he became an assistant in his great works. He died at Madrid in 1793.

**BAZZANI (GIUSEPPE),** an Italian painter, was born at Reggio in 1701. He studied under Giovanni Canti, but was his superior in fertility of invention and power of execution. He was a great admirer of Rubens, whose style he imitated. Many of his frescoes are in the churches of Mantua, where he resided and became director of the academy. He died in 1769.

**BEALE (MARY).** This ingenious lady was the daughter of a clergyman named Cradock, and was born in Suffolk in 1632: her instructor was Sir Peter Lely ; and in painting portraits she proved very little inferior to any of her contemporaries. Her colouring was clear and strong, with a great look of nature, and she worked with a good body of colours. She had applied herself to copy some pictures of the best foreign masters, which she procured from the cabinets of noblemen, and also from the collection of Sir Peter, by which her taste and pencil were much improved, and her portraits had a great deal of the Italian air and style. She was amiable in her conduct, assiduous in her profession, and had the happiness to live in universal esteem, and to receive every encouragement. She married an obscure painter, named Beale, by whom she had two sons, who both exercised the same art for some time ; but afterwards one of them became a physician. Mrs. Beale died in 1697.

**BEAUBRUN (HENRY).** This French painter was born at Amboise in 1603, and died at Paris in 1677. He excelled in portraiture. His brother, *Charles Beaubrun*, who was born at Amboise in 1605, became distinguished in the same line of the art. He died in 1692.

**BEAUDOUIN (PIERRE ANTOINE).** This artist was born at Paris in 1719, and died there in 1769. He excelled in painting portraits in miniature.

**BEAUMONT (CLAUDIO)**, commonly called *Il Cavaliere Beaumont*, was born at Turin in 1694. He studied at Rome, where he applied diligently to the copying of the works of Raffaello, Guido, and the Caracci. The only modern artist that engaged his notice was Trevisani, whose style of colouring he imitated. On his return to Sardinia, he was employed by the king, who conferred on him the honour of knighthood. He died in 1760.

**BECCAFUMI (DOMENICO)**. This painter, who was also called *Micarino*, was born at Sienna in 1484. His original occupation was that of keeping sheep; but discovering a genius for drawing, he was taken from that employment and placed under an ordinary painter named Capanna; though afterwards he is said to have received instructions from Pietro Perugino. The more he advanced in the knowledge of his art, he perceived that he only lost his time by continuing at Sienna; and the universal applause given to the works of Raffaello and Michael Angelo Buonarroti, excited in him an eager ambition to see them. He therefore travelled to Rome, to study the productions of those celebrated masters; and he spent two years in close application, exerting himself not only to copy their works with exactness, but also in designing after the most curious antique statues and edifices. His genius being hereby improved, and his hand well formed, he returned to Sienna, where he was engaged in several considerable works, not only in oil, but also in distemper and fresco, which procured him reputation and honour. He had a fine invention, his taste of design was elegant, his expression good, and his tone of colouring beautiful. He executed a work in mosaic, in the cathedral of Sienna, and several pieces of sculpture. He was also an engraver on copper and wood. He died in 1549.

**BECCARUZZI (FRANCESCO)**, a native of Conigliano in the Friuli, and the scholar of Pordenone, who obtained considerable credit as a painter both in fresco and in oil. One of his principal works is a picture, which he executed for the Franciscan church at Conigliano, representing the founder of that order receiving the impressions of the five wounds, according to the legendary story of the saint.

**BECERRA (GASPAR)**, a Spanish artist, was born at Baeza, in Andalusia, in 1520. He was a distinguished painter, sculptor, and architect. It is said that he studied under Michael Angelo, at Rome; but certain it is that, on his return to Madrid, he was employed by the Emperor Charles V. in some great works which



he executed in fresco, which gained him general applause. He contributed to reform the Spanish school of art, by the introduction of a grand style founded on that of Michael Angelo. But great as were the merits of Becerra in painting, he rose to higher eminence as a sculptor, in which profession he was much employed for the churches and monasteries. Among his works was one of the Virgin, carved for Queen Isabella, who was extremely difficult to be pleased; and, after many trials to gratify her humour, Becerra was directed, in a dream, to make one of the log of wood lying on his hearth. He died in 1570.

**BEDUSCHI (ANTONIO)**, an Italian painter of history, who was born at Cremona, 1576. He studied under Antonio Campi, and obtained honourable notice by an altar-piece of the Stoning of Stephen, in the church of St. Sepolcro, at Piacenza. He died young.

● **BEEK (DAVID)**. He was born at Arnheim, in Guelderland, in 1621, and became a disciple of Vandyck, from whom he acquired a fine manner of penciling, and the sweet style of colouring peculiar to that great master. He possessed, besides, that freedom of hand, and readiness, or rather rapidity of execution, for which Vandyck was so remarkably famous; and Charles I., when he observed the expeditious manner of Beek's painting, was so much surprised that he told him it was his opinion he could paint if he was riding post. He was appointed painter and chamberlain to Queen Christina of Sweden, and by her recommendation most of the illustrious persons in Europe sat to him for their portraits. He was agreeable, handsome, and polite, and lived in the highest favour with his royal mistress; but, having an earnest desire to visit his friends in Holland, and leaving the court of Sweden much against the queen's inclination, she apprehended that he intended never to return, and, as he died soon after at the Hague, it was strongly suspected that he was poisoned. This was in 1656. A singular adventure happened to this painter as he travelled through Germany, which seems not unworthy of being recited. He was suddenly taken ill at the inn where he lodged, and seeming to appearance quite dead, was laid out as a corpse. His valets expressed the strongest marks of grief for the loss of their master, and while they sat beside his bed, drank very freely by way of consolation. At last one of them became intoxicated, and said to his companions, "Our master was fond of a glass while he was alive, out of gratitude let us give him one now he is dead." As the rest of the servants assented to the proposal, he raised up the head of his master, and endeavoured to pour some of the liquor

into his mouth. By the fragrance of the wine, or, probably, by a small quantity that imperceptibly got down his throat, Beek opened his eyes, and the servant being excessively drunk, and forgetting that his master was considered as dead, compelled him to swallow what wine remained in the glass. The painter gradually revived, and thus escaped premature interment. Beek received from different princes, as an acknowledgment of his singular merit, nine gold chains, and several medals of gold of a large size.

**BEELDEMAKER (HANS)**, a Dutch artist, was born at the Hague in 1636. His master is not known, but he painted, in a spirited and natural style, hunting pieces, particularly of the stag and fox. He had a son, *Francis Beeldemaker*, born in 1669. He was instructed by his father, but afterwards applied to historical painting, under William Dondyns, after which he travelled to Italy, and on his return home obtained much employment. He painted also portraits, and became a member of the academy at the Hague, where he died about 1736.

**BEER (ARNOLD DE)**. This Flemish painter was born at Antwerp in 1490. He bore a high character as a good designer in his day, and was much employed for the churches; but his manner was hard and gothic. He was a member of the company of painters, at Antwerp, where he died in 1542.

**BEER (JOSEPH DE)**. He was born at Utrecht in 1550, and studied under Francis Floris, by whose instructions he became a good painter of history. His patron was the bishop of Tournay, for whom he painted several pictures which did him credit. He died in 1596.

**BEERINGS (GREGORY)**. He was born at Malines, in Flanders, in 1500, and studied in Italy, where he acquired a fine taste, and might have proved an admirable artist, had he not fallen into indolence and dissipation. He died in 1544.

**BEGA (CORNELIUS)**, a Dutch painter, was born at Haerlem in 1620. He was the disciple of Adrian Ostade, and was the ablest of his school, if not indeed his equal. He gave a strict attention to every precept of his master, observing his handling, as well as his manner of preparing and blending his colours, with great accuracy; and took incessant pains to improve himself in the knowledge and practice of his art, so that he soon gave public proofs of being a considerable painter. He set out in his profession with credit, and proceeded in it for some years with success; but at

last he grew too fond of a dissipated life, and his morals were so depraved that his father, a sculptor, after many remonstrances, disowned him; for which reason he cast off his paternal name, which was Begeyn, and assumed that of Bega; his early pictures being marked with the one, and his latter works with the other. He had a fine pencil, and a delicate manner of disposing his colours, so as to give them a look of neatness and transparence, whence his performances are so much esteemed in the Low Countries as to be placed among those of the best artists. He caught the plague from a woman to whom he was attached; and his affection was such, that, notwithstanding the expostulations of his friends and physicians, he attended her to the last moment of her life, and followed her to the grave soon after, in 1664. The subjects of his pencil were, the amusements of peasants, landscapes, and the inside of cottages.

**BEGEYN (ABRAHAM).** Neither Houbraken nor Sandrart have mentioned any thing relative to the master under whom this artist was instructed. After he had made a competent progress in painting, he studied perspective and architecture, to qualify himself more effectually for his profession, and perfected himself in the knowledge of both. His reputation procured him an invitation to the Prussian court, where he was appointed principal painter to the king, and was directed to take views of the royal palaces, and the most agreeable prospects of that country, which he executed extremely to the satisfaction of his royal patron. He likewise finished several large designs for the decoration of the grand saloons and galleries at Potsdam. His figures and animals are, in general, well designed and coloured, touched with great freedom, and much in the manner of Berchem. Some of his most capital pictures are at the Hague, where they are highly esteemed. These are landscapes, with views of rivers, ruins, and pieces of architecture, enriched with figures, and a variety of animals, finished in a masterly manner. Begeyn was born in 1650, and died about 1710.

**BEHAM (BARTEL),** a German artist, was born at Nuremberg about 1496. He studied at Bologna and Rome, chiefly under Raimondi, after which he became a resident at Munich, where he painted several pictures for the Elector of Bavaria. But he is chiefly known as an engraver, in which art he had great merit, and executed several fine plates. He died about the year 1540, as the last date of his prints is in 1535. He was a relation of *Hans Beham*, one of the most celebrated engravers of that age, who ranks among those called the little masters. He died about 1550,

**BEISCH** (JOACHIM FRANCIS), a painter of landscapes and battles, was born at Ravensburgh, in Swabia, in 1665. He was taught the rudiments of the art by his father, who practised painting only for his amusement. But Joachim, by the force of his genius, and an assiduous practice, proved at last a good artist; and was employed at the court of Munich, particularly in painting the battles which the Elector Maximilian Emanuel fought in Hungary. While that prince was absent on some of his expeditions, Beisch took the opportunity of visiting Italy, where he improved himself by studying those famous models which have deservedly been the admiration of the whole world; and it is a sufficient testimony of the perfection to which he arrived, to say, that even Solimena copied several of his landscapes. He had three different manners: his first, before his journey to Italy, was true, but too dark; his second had more clearness and truth; and his last was clearer, but more weak. The scenes of his landscapes are agreeably chosen, and picturesque; his touch is light, tender, and full of spirit; and his style of composition frequently resembles that of Gaspar Poussin, or Salvator Rosa. He etched several pleasing views in a good taste, but these prints are scarce. He died in 1748,

**BELL** (WILLIAM), an English painter, was a native of Newcastle-upon-Tyne. He was one of the earliest students of the Royal Academy, where he gained a prize for the best picture on the story of Venus applying to Vulcan to forge armour for Æneas. He afterwards settled at Newcastle, where he painted portraits and landscapes. He died there about 1804,

**BELLA** (STEFANO DELLA), a Florentine artist, was born in 1610. He was intended for his father's profession, which was that of a goldsmith, but as his inclination led him to painting, he was suffered to follow his genius, and had Cesare Dandini for a master. After this, however, he relinquished the pencil to follow the art of engraving, in which he rose to pre-eminence, and executed a great number of prints of various degrees of excellence, and some of them from his own designs. He died in 1664.

**BELLANGE** (JACQUES), a French artist, was born at Chalons about 1610. He was first the disciple of Henriet, and next of Vouet, but he afterwards became an engraver, though his merit in either line was not great.

**BELLE** (NICHOLAS SIMON ALEXIS). This French painter of portraits was born at Paris in 1674, and died there in 1734. He had a considerable reputation and much practice in his day.

**BELLEVOIS.** This artist died in 1684, but, except the description and commendation of his works, nothing is mentioned by the writers on this subject, relative to the place of his birth, education, or the year of his nativity; but he is known through all parts of Europe as a good painter. His subjects are views of sea-ports, shores, calms, and storms at sea; but it is in his calms that he shows peculiar excellence. His vessels are designed after nature, neatly handled, and correctly drawn; yet want that grace and elegance which are always observable in those of the younger Vandervelde and Backhuysen. His touch is light, and his colouring clear; the perspective of his sea-ports and buildings is true, and hath an agreeable effect; his skies are generally bright and judiciously managed, and his colouring is transparent. His figures are however indifferent, nor have they much expression. Pictures of this master are often in public sales, and some of them, which seem of his best style, are sold for tolerable prices.

**BELLINI (GIACOMO, or JACOPO),** was born at Venice about 1405, and studied under Gentile da Fabriano; but proved no extraordinary artist, though some Italian writers say he was one of the best of that period. The secret of painting in oil was communicated to him by Domenico and Andrea del Castagno; and that important discovery he explained to his sons, Gentile and Giovanni, who had sufficient skill to apply it in such a manner as to make them considerable in their time, and memorable to posterity. The reputation of this ancient master was established by the portraits he painted of Cornaro, and Lusignan, king of Cyprus. He died in 1470.

**BELLINI (GENTILE),** was the eldest son of the preceding, and was born at Venice in 1421. He was instructed by his father in the art of painting in distemper, as well as in oil. Such was his progress, that he was accounted the most skilful painter of his time, and was employed by the Doge to paint the hall of the great council; and for others of the nobility he executed several noble works. The Ottoman emperor, Mahomet II., having seen some of his performances, invited him to Constantinople, received him with great respect, sat to him for his portrait, and engaged him there for some time, during which he gave him many presents, and other marks of regard. But the Turkish monarch having ordered the head of a slave to be cut off, before the face of Gentile, to convince him of an incorrectness in a picture of the decollation of St. John, he was so terrified at the sight, that he never enjoyed peace of mind till he obtained leave to return to his own country.

Mahomet put a gold chain about his neck, and wrote to the senate of Venice in his favour; which recommendation procured him a pension, and the honourable order of St. Mark. It is proper to state that De Piles and other writers represent the transaction of Gentile at Constantinople agreeable to what is here related; but Vasari only says that Mahomet II. had seen some of the works of Giovanni Bellini, which he admired exceedingly, and desired that the painter might be sent to him from Venice; but that the senate prevailed on Gentile to go instead of Giovanni, as the latter was then engaged in a large work, and the doge was unwilling to deprive his country of so famous an artist; Giovanni being esteemed the best painter, not only of his own family, who were all painters, but the ablest artist of his time. Vasari mentions a sea fight, painted by this master, which had extraordinary merit, in the variety of figures, the truth of the expressions, the propriety of the attitudes, the perspective distances of the vessels, and the grandeur of the composition. He died in 1501.

BELLINI (GIOVANNI), was born at Venice in 1422. He was the son of Giacomo, and the brother of Gentile Bellini, but surpassed them both in every branch of the art. He is considered as the founder of the Venetian school, by introducing the practice of painting in oil, and teaching his disciples to copy nature. His manner of designing was but indifferent, and frequently in a bad taste, and before he knew how to manage oil colours his painting appeared dry; but afterwards he acquired more softness in his penciling, showed a greater propriety of colouring, and some harmony, though he still retained too much of his old style, except in his heads, which were better than those of Giacomo or Gentile. The school of Giovanni Bellini produced two memorable disciples, Titian and Giorgione; and by observing their works, Bellini improved his own manner considerably; so that in his latter pictures the colouring is much better, and the airs of his heads nobler, though his design is a little Gothic, and his attitudes not well chosen. He died in 1512.

BELLINI (FILIPPO), an historical painter of Urbino, who lived about the year 1596. He imitated the style of Federico Baroccio very closely and happily; of which the proof is seen in his altar-pieces of the Circumcision of Christ, and the Marriage of the Virgin, both at Ancona. He also executed fourteen good pictures of the Works of Mercy, at Fabriano.

BELLINI (GIACINTO), an historical painter of Bologna. He was a disciple of Albano, after which he went to Rome for

improvement with Francesco Caracci. While in that city, he obtained the protection of Cardinal Fonti, by whose interest he received the order of knighthood from the pope. In his manner he approached Albano, and his pictures have much of the grace of that master.

**BELLINIANI (VITTORE)**, a Venetian artist who lived about 1525. He was the pupil of Giovanni Bellini, and painted historical subjects, chiefly religious, for the churches and convents of Venice and its vicinity.

**BELLORI (PIETRO)**. This artist was a native of Rome, where he practised portrait painting; but he is chiefly known as a biographer and antiquary.

**BELLOTTI (BERNARDO)**, a painter of architectural and landscape pieces. He was born in 1724 at Venice, and studied under his uncle Canaletto. Afterwards he went into Germany and Poland, in both which countries he took some fine views, of which he published engravings executed by himself. He died at Warsaw in 1780.

**BELLOTTI (PIETRO)**, was born at Venice in 1625. He was the disciple of Michel Forabosco, and became a portrait painter of the first rank, but in the composition of historical subjects he was not so eminent. He was peculiarly happy in the imitation of nature: the colouring of his portraits appears to be real flesh; the variety in the airs of his heads is inconceivable; in all his attitudes there is much grace, and the disposition of his figures is natural. In 1666 he was appointed painter to the court of Munich; but afterwards returned to Italy, where he died in 1700.

**BELLUCCI (GIOVANNI BATTISTA)**. He was born at Rome in 1506. Besides being a good painter of history, he displayed considerable talents as an engineer. He was slain in battle in 1541.

**BELLUCCI (ANTONIO)**, a painter of portrait and history, was born at Venice in 1654. He became the disciple of Domenico Difinico, under whom he learned a good manner of handling and colouring, an elegant taste of historical composition, and an expertness in painting portraits with grace, expression, and faithfulness. When he commenced artist, his performances soon procured him general commendation for their invention, elegance, and spirit; and he found immediate employment for cabinet pictures and altar-pieces, as well as for portraits. The Emperor Joseph I. invited him to his court, and not only sat to him for

his portrait, but appointed him his principal painter. After having continued for some years at Vienna, he obtained permission to retire, and then entered into the service of the Elector Palatine, where he lived a long time, respected for his personal accomplishments. He died in the territory of Treviso in 1726.

**BELVEDERE (ANDREA).** This artist was born at Naples in 1646. He was an excellent painter of flowers and fruits. He died in 1689.

**BEMMEL (WILLIAM VAN),** a landscape painter, was born at Utrecht in 1630. He was the disciple of Herman Sachtleven ; and on leaving him, travelled to Rome, sketching every beautiful scene that occurred, or that pleased his imagination, in the neighbourhood of that city, particularly about Tivoli ; by which means he furnished himself with excellent materials for his future compositions. On his return from Italy he stopped at Nuremberg, where he obtained considerable employment. His colouring is lively and natural, though sometimes a little too green ; but his figures, and the boats, barges, and other vessels, which he always introduced on the rivers, or stationed near the banks, are well designed, and touched with spirit. His trees, indeed, are somewhat stiff and formal ; but, in general, his pictures have a pleasing effect, as the distances are conducted with judgment, and every part is handled in a masterly manner. The lights and shadows of his landscapes are distributed with singular skill, and his skies are usually clear, warm, and natural. He etched some plates from his own landscapes. This artist died in 1703. *John George Van Bommel*, his son, was born at Nuremberg in 1669, and died in 1723. He painted battle pieces.

**BENASCHI (GIOVANNI BATTISTA),** called Cavalier Benaschi, was born at Piedmont in 1634. He studied at Rome under Pietro del Po ; and some authors affirm, that he was afterwards the disciple of Lanfranc, of whose works he was certainly fond, and devoted his whole thought and application to design after and copy them ; till at last he became so thoroughly acquainted with the style, manner, and touch of that master, that many of the pictures of Benaschi are, at this day, mistaken for those of Lanfranc. He was an admirable designer ; his lively invention furnished him with a surprising variety ; his thought was noble ; and he was not only expeditious but correct. As a public acknowledgment of his merit, the honour of knighthood was conferred upon him. He died in 1688.



**BENAVIDES (VINCENTE DE).** This Spanish artist was born at Oran in 1637, and studied in the school of Francisco Ricci at Madrid, where he acquired a fine style of painting architectural subjects, after which he was much employed for the theatres. He died at Madrid in 1703.

**BENCOVICH (FEDERIGO),** a native of Dalmatia, who studied the art of painting at Bologna, after which he went to Germany, where he lived many years, and died about 1760. His manner of painting resembles that of his master, Carlo Cignani; and one of his best performances is a representation of the Martyrdom of St. Andrew, in a church at Bologna.

**BENEDETTI (MATTIA),** a painter of Reggio, who was the disciple of Orazio Talamì, and lived about the year 1702. He painted in fresco as well as in oil, but principally in the former department.

**BENEDETTIS (DOMENICO DE),** a painter of historical subjects, who was born in Piedmont in 1610. He studied at Naples, in the school of Santafede, after which he went to Rome, and became the pupil and imitator of Guido. He returned again to Naples, and was patronized by the king, at whose command he executed several fine pictures, as also for some of the churches and convents. Among his principal works may be mentioned a series of pieces representing the History of the Blessed Virgin, after the style of Guido. He died in 1678.

**BENEDETTO, *see* CASTIGLIONE.**

**BENEFIALI (MARCO),** a Roman artist, was born in 1684, and died in 1764. He painted in the Palazzo Spade a saloon in a fine style, and the academy of St. Luke has a noble picture by him, the subject of which is Christ at the Well of Samaria. In the church of the Stimmata is an altar-piece of the Scourging of Christ. His manner was very irregular and capricious. He received the honour of knighthood from the pope.

**BENEZECH (CHARLES).** This artist was the son of an engraver, and born in London. He studied painting abroad, and practised both history and portraiture. One of his best performances is a picture of the Murder of Louis XVI. He died in 1794.

**BENFATTO (LUIGI),** a native of Verona, who was the nephew, disciple, and successor of Paolo Veronese. He followed the style of his master, and gained great honour, not only by his teaching,

but also by the admirable works which he executed. The most esteemed of his performances were several paintings illustrative of the History of St. Nicholas, and his Assumption into Heaven. He died, at the age of 60, in 1641.

**BENINI (SIGISMOND)**, an Italian painter, was born at Cremona. He was the disciple of Angelo Massarotti, and distinguished himself by his skill in painting landscapes. He graduated his distances judiciously, and directed his lights and shadows with great effect. If he failed in any thing, it was in his figures, which for the most part are very indifferent. He died about the year 1725.

**BENOZZO (—)**. This artist was born at Florence in 1539. He became a good painter of history and portraits at his native place, where he died in 1617.

**BENSO (GIULIO)**, a Genoese artist, who was the disciple of Giovanni Battista Paggi. He excelled in history, perspective, and architectural representations. In the higher branch of the art, he executed a fresco for the church of the Nunziata, the subject of which is the Coronation of the Virgin. Another fine piece of his hand, in the same manner, is a picture of St. Domenico. He died, at the age of 67, in 1668.

**BENT (JOHN VANDER)**, a painter of landscapes, was born at Amsterdam in 1650. He was at first a disciple of Philip Wou-  
vermans, but afterwards of Adrian Vandervelde. His style approaches very closely to that of Berchem, so that his pictures may often be mistaken for those of that master. His paintings are much esteemed in the Low Countries, and the public seemed to have high expectations of a still greater improvement in his subsequent works; but, by the loss of four thousand guilders, which were privately stolen from him, his spirits were so depressed, that he survived the misfortune only a short time, and died by excess of grief in 1690.

**BENVENUTO (GIOVANNI BATTISTA)**. This painter, who was likewise named L'Ortaliano, was a native of Ferrara, where he died, in 1525, at the age of thirty-five. He was the pupil of Bartolomeo Bagnacavallo at Bologna, on leaving whom he returned to Ferrara, where he obtained considerable employment. His principal works are, the Virgin and Child, in the church of St. Nicolo; the Nativity, for that of St. Maria belonging to the Servites; and, in the church of St. Lorenzo, the Wise Men's Offering.

**BENWELL (J. H.)**. The father of this artist was under-steward to the late Duke of Marlborough. The son was placed with Mr.

Saunders, a portrait painter, who lived in Great Russell-street, Bloomsbury; from whence he removed to Bath, where he taught drawing. Mr. Benwell painted small pictures in a manner peculiar to himself, being a combination of crayons and water colours, very beautifully executed. He died of a consumption, at the age of twenty-one, in 1785. There are some engravings after his designs, particularly one of the Children in the Wood, by Sharp.

**BENWELL (MARY).** This lady lived a long time in Warwick-court, Warwick-lane, where she practised as a painter of portraits, in oil colours, crayons, and miniature, with considerable success. She exhibited her works regularly from 1762 to 1783, but afterwards her name does not appear in the catalogues. She married an officer in the army, named Coade, who died at Gibraltar. When she died is not known, but she was living in 1800, at Paddington.

**BERCHEM, or BERGHEM (NICHOLAS).** This charming painter of landscape and cattle was born at Haerlem in 1624, and was taught the first principles of painting by his father, Peter Van Haerlem, an artist of mean abilities, whose subjects were fish, confectionary, vases of silver, and other objects of still life. Afterwards Nicholas had the good fortune to be successively the disciple of Grebber, Van Goyen, Mojaart, Jan Wils, and Weeninx. He had an easy, expeditious manner of painting, and an inexpressible variety and beauty in the choice of sites for his landscapes; executing them with a surprising degree of neatness and truth. He possessed a clearness and strength of judgment, and a wonderful power and ease in expressing his ideas; and though his subjects were of the lower kind, yet his choice of nature was judicious, and he gave to every subject as much of beauty and elegance as it would admit. The leafing of his trees is exquisitely and freely touched; his skies are clear; and his clouds float lightly, as if supported by air. The distinguishing characters of his pictures are the breadth and just distribution of the lights; the grandeur of his masses of light and shadow; a natural ease and simplicity in the attitudes of his figures, expressing their several characters; the just gradation of his distances; the brilliancy and harmony, as well as the transparence of his colouring; the correctness and true perspective of his design; and the elegance of his composition: and, where any of those marks are wanting, no authority ought to be sufficient to ascribe any picture to him. He painted every part of his subjects so extremely well, as to render it very difficult to determine in which he excelled; his trees, buildings, waters, rocks, hills, cattle, and figures, being all equally admirable.

One of his most capital pictures was painted for the chief magistrate of Dort, being a prospect of a mountainous country, enriched with a variety of sheep, oxen, goats, and figures, excellently penciled and beautifully coloured. While he was employed in painting this picture, the burgomaster bespoke also a landscape from John Both, and agreed to pay eight hundred guilders to each artist; but to excite an emulation he promised a considerable premium for the performance which should be adjudged the best. When the pictures were finished, and placed near each other for a critical examination, there appeared such an equality of merit in them, that the magistrate generously presented both artists with an equal sum above the price which he had stipulated. Berchem was curious in purchasing the finest prints and designs of the Italian masters, as a means of improving his taste; and after his death this collection sold for a large sum. There was such a demand for his works, that he was generally paid beforehand; and though he was so indefatigable, that very often he would not move from his easel, in the summer months, from four in the morning till evening, yet his pictures are rarely to be purchased, and always fetch high prices. He died in 1689. Berchem also executed a number of etchings, of which a catalogue was printed at Amsterdam in 1767. He was of so cheerful a temper as to be always singing when at work.

**BERCHET (PETER)**, an historical painter, was born in France in 1659. At the age of fifteen he was placed under the care of La Fosse, with whom his improvement was so considerable, that in three years he was qualified to be employed in some of the royal palaces. In 1681 he came to England, and worked under Ramhour, a French painter of architecture; but afterwards he was engaged in different works for several of the nobility. The ceiling in the chapel of Trinity College, Oxford, representing the Ascension, was painted by Berchet; also the staircase at the Duke of Schomberg's in London, and the summer-house at Ranelagh. His drawings in the academy were much approved; but towards the latter part of his life he confined himself to small pieces, the subjects of which were mythological: his last performance was a Bacchanalian, to which he affixed his name the day before he died, in 1720.

**BERG (MATTHYS VANDEN)**, a portrait and historical painter, was born at Ypres in 1615. He was a disciple of Rubens, and of some distinction among those who were trained up in that celebrated school. He was correct in his drawing, and assiduous

in designing after the life, as likewise after the best models; but by studying nature so constantly, his invention being rarely exerted, he became poor; for which reason, though many excellent copies of his, after the finished pictures of his master, abound in several parts of Europe, it is uncommon to meet with any of his own designing that possess originality. He died in 1687, but Descamps says in 1647.

**BERGEN (DIRK VANDEN)**, a Dutch painter of cattle, landscapes, and portraits, was born at Haerlem about 1645. He was the disciple of Adrian Vandervelde; but his colouring is more glowing than that of his master, though his cattle and other objects are neither designed nor drawn so correctly as those of Adrian. His trees, and taste of landscape, are also more heavy; but his cattle are frequently painted very naturally, and with tolerable correctness. Some years of his life were spent in England, but not meeting with much success, he returned to his native country, where, though he had sufficient employment, yet, through bad economy, he left little behind him, and was buried by contribution in 1689.

**BERGEN (NICHOLAS VAN)**. This Dutch painter was born at Breda in 1670. He painted and designed historical subjects very much in the manner of Rembrandt, but died young at Breda in 1699.

**BERGMULLER (JOHN GEORGE)**, a painter and engraver, was born in Bavaria, and became the pupil of Andrew Wolff. He resided at Augsburg, in the churches of which city are some of his paintings; but he is chiefly known by his prints, many of which he engraved from his own designs. He was born in 1687, and died in 1762.

**BERGONZONI (LORENZO)**, a native of Bologna, who was the disciple of Giovanni Battista Bolognini, and Guercino. He for some time painted historical pieces, but afterwards applied himself wholly to portraits, in which he had great merit. He died, about 1700, aged 54.

**BERKHEYDEN, or BRECKBERG (JOB)**. This artist was born at Haerlem in 1637. He studied after nature on the borders of the Rhine, where there is a variety of scenery truly picturesque; and he carefully sketched those views which appeared to him sufficiently pleasing to be introduced in his landscapes. After he had made himself a competent master in that style, he studied and practised the painting of figures, taking his models from na-

ture; but his subjects were of the lowest kind, such as boors, husbandmen, shepherds, and inn-keepers, with which he not only furnished his landscapes, but likewise represented them at their feasts, dances, or conversations, in the manner of David Teniers. His pictures were well handled, agreeably coloured, and some of them were highly esteemed. Having heard much of the munificence of the Elector Palatine to several painters, he set out, in company with his brother Gerard, for the court of that prince. When he had spent some time about the palace, and found it difficult to procure an introduction, he fixed upon a scheme which fortunately answered his purpose. Having often observed the elector going out to the chase, he took particular notice of all the nobility in his train; and then, in conjunction with his brother, finished two pictures, containing the portraits of the prince and his principal attendants. When the pictures were finished, Berkheyden prevailed with an officer of the household to place them in a gallery, through which his highness passed at his return. The prince no sooner observed them than he expressed the greatest surprise and satisfaction at the performance; inquired after the artists, and ordering them to be brought into his presence, received them graciously, rewarded them nobly for their work, and made them considerable presents besides; among which were two medals of gold. Job Berkheyden died in 1693.

**BERKHEYDEN (GERARD).** This artist was the brother of Job Berkheyden, and was born at Haerlem in 1645. He painted many pictures in conjunction with his brother; but his usual subjects were views of churches, convents, noblemen's houses, and magnificent structures, which he adorned with small figures, designed after nature. His works were much esteemed, particularly those in which he was assisted by his brother; but, while his reputation seemed to be rising, he was unfortunately drowned in a canal as he returned home after spending the evening in festivity. There is some difference between Descamps and Houbraken in their accounts of these brothers; for the former says, that it was Job who was drowned, and not Gerard, in 1693.

**BERKMANS (HENRY),** an historical and portrait painter, was born at Klundert, near Williamstadt, in Holland, in 1629. He was successively the disciple of Philip Wouvermans, Bosschaert, and Jordaens; after which he applied for some time to historical subjects, but quitted that department for portraits, in which he had great merit and success. One of his finest works is a picture representing a company of Archers at Middleburg. He died about 1679.

**BERLINGHIERI (CAMILLO)**, an Italian painter of history, who obtained the name of *Il Ferraresino* from the city of his nativity. He studied under Carlo Bononi, and died at Ferrara, in 1625, at the age of forty. His performances are in most of the churches in and about Ferrara, and one of the best is a picture of the Miraculous Descent of the Manna in the Wilderness.

**BERNABEI (PIER ANTONIO)**. This artist was born at Parma, and the disciple of Parmegiano, though in his style he chose to imitate Corregio. He painted in fresco in a grand style, and many of his works are in the churches of Lombardy. One of the finest is a picture of the Beatification, consisting of numerous figures. He died about 1660.

**BERNAERT (NICASIVS)**. Of this painter, who was the disciple of Francis Snyders, little is known. In his touch, spirit, and colouring, he imitated his master, and as a painter of animals he was very little inferior to him. He died, in 1663, at the age of 70.

**BERNARD (of BRUSSELS)**. Nothing memorable of this master is recorded, except that he was a good designer, and an excellent painter of field-sports and the huntings of wild animals, to which he gave a strong and spirited expression. Margaret, Governess of the Netherlands, became his patroness, and employed him to design subjects for tapestries, which he executed to his honour. He was also engaged in the service of Charles V., and in those hunting pieces which he painted for that monarch, he generally introduced the portraits of the emperor and his attendants. Several of his portraits of the family of Nassau were so much regarded, as to be thought worthy of being copied by Jordaens of Antwerp. Sandrart, in mentioning a picture of the Last Judgment painted by Bernard, says that he covered the panel with leaf gold before he laid on his colours, to preserve them from changing, and also to add a greater lustre to his tints; and the historian, who was himself a skilful artist and competent judge, declares that it produced a happy effect, particularly in the sky. Bernard died in 1540.

**BERNARD (SAMUEL)**, a painter and engraver, was born at Paris in 1615. He studied under Simon Vouet, and for some time painted large portraits in oil and fresco; but meeting with little success, he devoted himself to miniature, and in this way obtained great celebrity. He copied a number of the finest pictures in history and landscape; after which he reduced them to a small size with accuracy, and finished them with delicacy. He also engraved several plates, both in the line manner and mezzotinto.

His merit procured him a professorship in the Royal Academy of Painting at Paris, where he died in 1687, leaving a son, who became the richest banker in Europe.

**BERNARD** (—). This painter was born at Naples in 1680. He was one of the best scholars of Solimena, whose manner he adopted, and persevered in through life with great success. He died at his native place in 1734.

**BERNARDI** (**FRANCESCO**), a native of Brescia, who obtained eminence in his own country as a painter of historical subjects; but his pictures are confined to the place of his birth and residence. The time when he lived is not recorded.

**BERNASCONI** (**LAURO**). He was born at Rome in 1622, and became distinguished there as a painter of flowers, which he represented with equal elegance and accuracy. He died in 1675.

**BERNAZZANO**, an Italian artist, was born at Milan, where he studied painting, and was exceedingly commended for the goodness of his style in landscape, and for an excellent manner of colouring and handling; but as he had never accustomed himself to design or paint figures, he associated himself with Cesare da Sesto, who had been a disciple of Leonardo da Vinci, and whose merit was acknowledged by Raffaelle. Bernazzano likewise painted animals, fruit, and flowers, with great success. He flourished about 1536.

**BERRETINI** (**PIETRO DA CORTONA**). This excellent painter of history and landscape was born at Cortona in 1596. According to some writers, he was the disciple of Andrea Commodi, though others affirm that he was the scholar of Baccio Carpi; and the author of the *Abrégé* says he studied successively under both those masters; however, he is allowed to have had as great and enlarged a genius as any of his profession, and to have painted more agreeably than most of his contemporaries. He went young to Rome, and applied himself diligently to the study of the antiques, the works of Raffaelle, Buonarroti, and Polidoro; by which he so improved his taste and his hand, as to acquire pre-eminent distinction in a short time. It seemed indeed astonishing that two such noble designs, as the Rape of the Sabines, and a Battle of Alexander, which he painted in the Palazzo Sacchetti, could be the product of so young an artist; when it was observed, that for invention, disposition, elevation of thought, and tone of colour, they were equal to the performances of the best masters. He worked with remarkable ease and freedom; his figures are



admirably grouped ; his distribution is truly elegant ; and though his figures are frequently too heavy, the *chiaro-oscuro* is judiciously observed. Nothing can be grander than his ornaments, and where landscape is introduced, it is designed in a fine taste ; and through his whole compositions there appears an uncommon grace. But De Piles observes, that it was not such a grace as was the portion of Raffaele and Corregio, but a general grace, consisting rather in making the airs of his heads always agreeable, than in a choice of expressions suitable to each subject. In his large compositions the colouring has a good effect, but his colouring in fresco is superior to what he performed in oil ; nor do his easel pictures appear finished in such a manner as might be expected from so great a master, when compared with what he painted in a larger size. Though frequently incorrect, and not always judicious in his expressions ; though irregular in his draperies, and apt to design his figures too short and heavy ; yet, by the magnificence of his composition, the delicate air of his figures, the grandeur of his decorations, and the beauty and gracefulness of the whole, he must be allowed to have been the most agreeable mannerist that any age hath produced. Some of his most capital works are in the Barberini palace at Rome, and the Palazzo Pitti at Florence. In the palace of the King of Sardinia, at Turin, is a small sketch representing the Annunciation of the Virgin, which is touched with exquisite skill and spirit ; and in the palace of the Prince della Torre, at Naples, is an incomparable picture of the Flight into Egypt, the design of which is much more correct than usually appears in the works of this master ; the heads are wonderfully graceful, the composition is extremely fine, and the colouring excellent. His best oil painting is the altar-piece of the church of the Capuchins at Rome, the subject of which is the Restoration of Sight to Paul by Ananias. This great artist died in 1669.

BERRETONI (NICOLÒ), an Italian painter of historical subjects, was born at Montefeltro in 1627. He was the disciple of Carlo Maratti, with whom he studied design and colouring for some years, and became a painter of such distinction, that his merit excited even the jealousy and envy of his master, who seemed apprehensive of finding a powerful competitor and rival in his pupil. His early works, after quitting Maratti, were in the style and taste of Guido. He died in 1682.

BERRUGUETTE (ALONSO), a Spanish artist, was born at Parados de Nava, in Castile. After studying some time in his native

country, he went to Rome, where he had Michael Angelo for his master, and Andrea Del Sarto, with other eminent men, for his friends. On his return home, he was employed by the Emperor Charles V. as a sculptor, painter, and architect; in all which capacities he left many excellent monuments of his genius, both at Madrid, the Pardo, and the Alhambra of Grenada. He died full of years, and covered with honours, in 1545.

**BERTOIA (GIACINTO).** This painter of the Lombard school was born at Parma in 1515. He studied under Parmegiano, whose manner he very closely imitated. Most of his works are in the churches and convents of his native place, where he died in 1550.

**BERTOJA (GIACOMO),** an Italian painter, was a native of Parma, and the disciple of Parmegiano. He painted historical subjects in fresco for the churches, and died in 1558.

**BERTIN (NICOLAS),** an eminent French painter, was born at Paris in 1667. His father was a sculptor, but died when Nicolas was a child. At an early age he was placed under Jouvenet, but afterwards became a pupil of Bon Boullogne. At eighteen he gained the first prize adjudged by the Academy of Painting, and soon after he was sent to Rome for improvement, on a royal pension. While there, an advantageous appointment was offered him, which an affair of gallantry prevented him from accepting. In 1703 he was elected a member of the Royal Academy, and his reputation was such, that not only Louis XIV.; but several foreign princes, honoured him with commissions. For the king he painted a picture of Vertumnus and Pomona; but his greatest work was an altar-piece of St. Philip and the Eunuch, in the abbey of St. Germain des Près. His manner of designing was frequently correct, but the outlines of his figures are far from exact, and his expression is indifferent. His small pieces, however, in which he excelled, are free from these faults. The landscapes, in his back grounds, are agreeably designed, and well handled. He died in 1736.

**BERTOLOTTI (GIOVANNI LORENZO),** an historical painter of Genoa, who was born in 1640, and studied under Francesco Castiglione. One of the best pictures that came from his pencil is a representation of the Meeting of St. Elizabeth and the Holy Virgin, of which piece it is said the composition is excellent, and the colouring transparent. This artist died in 1721.

**BERTUSIO (GIOVANNI BATTISTA),** a native of Bologna, and the scholar of Denys Calvart. When his fellow pupils, Guido

and Albano, removed to the school of the Caracci, he followed them for improvement; but though he partly succeeded, he could never reach the sublimity of the art. He also aimed to catch the manner of Guido, but failed in the attempt. His compositions exhibit correct drawing and graceful figures, but the colour is weak and mealy.

**BERTUZZI (ERCOLE GAETANO).** This artist was born at Bologna in 1669, and died there in 1722. He was a good painter of portraits.

**BESENZI (PAOLO EMILIO),** an artist of Reggio, where he was born in 1624. He emulated the style of Albano, but painted sacred subjects for the churches. He was also distinguished as a sculptor and architect. He died in 1666.

**BESOZZI (AMBROGIO),** a Milanese painter, was born in 1648, and died in 1706. He studied under Giuseppe Gandini, and next under Ciro Ferri. His talent lay in representing architectural subjects and ornaments. He was also an engraver.

**BETTES (JOHN and THOMAS).** Of these two miniature painters, who were brothers, and lived in England about the year 1596, we know nothing further than that they were employed by Queen Elizabeth, whose portrait was painted by the elder Bettes, with great credit to himself, and satisfaction to his royal patroness.

**BETTI (BIAGIO),** an Italian artist, was born at Pistoia in 1545. He studied under Daniello da Volterra, on whose death he entered into the order of Theatines; and his pictures are confined to the monastery of which he was a member. He died in 1615.

**BETTINI (DOMENICO),** a Florentine artist, who was born in 1644. He was first instructed by Jacopo Vignali, but afterwards he studied at Rome, under Mario Nuzzi, with unceasing diligence and complete success. His subjects were fruit, flowers, insects, animals, and still life, which he well disposed, skilfully grouped, and gave them a strong character of nature and truth. He died in 1705.

**BEVILAQUA, *see* SALIMBENE,**

**BEVILLE (CHARLES).** This French artist was born at Paris in 1651, and died there in 1716. In his day he had some reputation for his taste in landscape painting, but his pictures are now in little estimation.

**BEUCKELAER, or BUCELTRAR (JOACHIM),** a Flemish artist, was born at Antwerp in 1530, and died in 1610. He was the

nephew and scholar of Peter Aertsen, whose manner of painting he adopted; and his pictures of kitchens, game, fruit, fish, and other objects of still life, are well executed.

**BEURS (WILLIAM).** This painter, who was born at Dort in 1656, by the force of natural genius, showed an extraordinary expertness in drawing and designing, before he had received even the smallest instruction from any professor of the art. At the age of eighteen, however, he was placed under the direction of William Drillenburgh, and made so rapid a progress, that in a few years he almost equalled him in the freedom of his hand and the clearness of his colouring. He painted in the style and manner of his master, but proved somewhat superior in the correctness of his design; and he might have acquired as great a reputation, and as large a proportion of riches, as any of his contemporaries, if he had not impaired his constitution by a negligent and dissolute course of life. He painted landscapes, flowers, and portraits. He died about 1690.

**BEZOZZI (AMBROGIO).** This artist of the Lombard school was born at Milan in 1648. He was the scholar of Giuseppe Danedi, surnamed *Montalto*; but afterwards he went to Rome, where he studied under Ciro Ferri, whose manner he adopted with success. He died at Milan in 1706.

**BIANCHI (BALDASSARE),** a Bolognese artist, was born in 1614. His first master was Giovanni Paderna, but he improved himself considerably under the tuition of Agostino Mitelli. Such was his reputation, that the Dukes of Modena and Mantua kept him almost constantly employed in their palaces. He painted historical subjects in a noble style, and had for an assistant his daughter Lucretia. Bianchi died in 1679.

**BIANCHI (ORAZIO),** a native of Rome, who painted historical pieces with reputation. Though no particulars are recorded of his life, or of the time when he died, critics speak advantageously of a picture in the church of St. Joseph at Rome, the subject of which is the Marriage of the Virgin.

**BIANCHI (FRANCESCO).** This painter, who also obtained the name of *Il Frari*, was born in 1447 at Modena, and is said to have had the honour of being the master of Corregio. His colouring was fine, his attitudes graceful, and his invention grand; but his compositions have somewhat of dryness, and his figures are incorrect, especially in the eyes. He died in 1510.

**BIANCHI (FEDERIGO),** a painter of Milan, who studied under his cousin, Giulio Cesare Procaccini, and made so rapid a pro-

gress, that at the age of seventeen he executed three frescoes for a monastery in his native city. The Duke of Savoy gave him considerable employment, and bestowed upon him, among other marks of royal favour, a chain and medal of gold.

**BIANCHI (PIETRO)**, a native of Rome, was born in 1694. He gave the promise of rising to eminence as an historical painter, when he was cut off by a consumption, in the prime of his days, about 1740.

**BIANCHI (ISIDORO)**, an historical painter of Milan, who was probably a relation of the preceding. He was born in 1626, and studied his art under Mazzuchelli, or Morazzone, whose manner he closely followed. He painted in fresco and oil, but principally in the former. The Duke of Savoy employed him in finishing the painting of a saloon at Rivoli, which had been begun by Mazzuchelli; and this work so pleased the prince, that he conferred on Bianchi the honour of knighthood. He died about 1670.

**BIANCUCCI (PAOLO)**, a native of Lucca, and the disciple of Guido, to whose manner of penciling and colouring he adhered through life. One of his most attractive and original performances is a picture of Purgatory, in a church at Lucca. He died in 1653, aged 70.

**BIBIENA (FERDINANDO GALLI)**. He was born at Bologna in 1657, and having lost his father, Giovanni, who had been a disciple of Albano, he was placed under the direction of Carlo Cignani; and this artist, observing that the genius of his pupil seemed to have a stronger tendency to the painting of architecture than the designing of figures, had him instructed by Paradosso, Aldobrandini, and Antonio Manini. On the recommendation of Cignani, he had an opportunity of displaying his talents, and was particularly favoured by the Duke of Parma, who appointed him his principal painter of decorations and architecture, with a pension; which situation and grant were continued by Duke Francesco Farnese. Afterwards, on the invitation of the Emperor Charles VI., he removed to Vienna, where that monarch gave him a similar appointment, and presented him with a chain and medal of gold. His easel pictures show a noble and elegant ordonnance, and a tone of colour uncommonly beautiful. His perspectives have an astonishing effect, by the judicious masses of light and shadow, the result of a thorough and perfect knowledge of the chiaro-oscuro; and the vestiges of magnificent buildings, which he introduced into his compositions, add a grandeur and richness to all his performances. Most of the decorations which appeared in Italy, during his time, were executed from his designs; but the

figures were inserted by his brother, Francesco. He died in 1743. He had two sons, *Giuseppe* and *Antonio*, who followed in their father's steps. The first resided successively at Vienna, Prague, Dresden, and Berlin. He died in 1756; the latter at Mantua, between 1770 and 1780. Giuseppe left a son, *Carlo*, also a theatrical painter.

**BICCI (LORENZO DI)**, a Florentine artist, who, according to Vasari, was born in 1400, and studied under Spinello. He painted wholly in fresco; and several of his pictures in the old formal style of his age once ornamented the churches of his native city, where he died in 1460.

**BIE (ADRIAN DE)**. This artist, who painted portraits and architectural ornaments, with small figures, was born at Liège in 1594. He learned the rudiments of the art from Wouter Abts; but afterwards he became the disciple of Rodolph Schoof, a painter of reputation, at Paris. When he had practised under that master for a sufficient time to form his hand, he sought to obtain still greater improvement by travelling to Rome, where he spent six years in studying the works of the best masters. His industry was rewarded with success; and he found encouragement not only at Rome, but in every part of Italy, from persons of the first distinction. His penciling was so neat, and his touch and colouring so delicate, that he was frequently employed to paint on jasper, agate, porphyry, and other precious materials. He died about 1640.

**BIEZELINGEN (CHRISTIAN JANS VAN)**, a Dutch painter, was born at Delft in 1558, and died in 1600. He had considerable merit as a painter of portraits; but his most memorable performance was the one which he executed of the Prince of Orange, after that prince had been assassinated by Gerard. Although the painter had only the lifeless corpse for his model, the picture was allowed to possess a much stronger character and resemblance of that illustrious hero than any other of the portraits which were painted of him when alive.

**BIGARI (VITTORIO)**, a Bolognese painter of historical subjects. Of his age and master we are not informed; yet he possessed considerable merit, and was much employed in ornamenting the churches and palaces of his native city with pictures of a large size, painted in fresco, and of the execution of which some writers speak in high terms.

**BIGIO (FRANCIA)**. This old artist was born at Florence in 1445. He excelled in painting architectural pieces, animals, and landscapes. He died in 1525.

**BILIVERT (GIOVANNI)**, a Florentine, who flourished between 1576 and 1644. He was a disciple of Cigoli, and a close follower of his style, with which he blended that of Paolo Veronese, and that of Titi. He painted some fine church-pieces in fresco and oil, in all of which he displayed great originality of conception and power of expression. One of his best productions is a picture of Joseph and his Mistress, in the ducal gallery at Florence.

**BILLONI (GIOVANNI BATTISTA)**. He was born at Padua in 1576, and studied under Apollodoro di Porcia. He painted historical subjects, but excelled chiefly in portrait. He died at Padua in 1636.

**BILTIVS (———)**, a Dutch painter, who lived about the year 1651. His talent lay in the representation of game, and other subjects of still life, connected with the exercise of sporting; all which he painted on a white ground, in a manner that gave the articles the appearance of reality.

**BISCAINO (BARTOLOMEO)**. This artist, whose greatest forte was history, was born at Genoa in 1632. His father was Giovanni Andrea Biscaino, a landscape painter in good repute, from whom Bartolomeo learned the principles of drawing and design; but he was indebted to Valerio Castelli for his knowledge of colouring. He proved a good designer, and an excellent engraver, and, by his early performances, afforded an expectation of his arriving at the utmost perfection in the art; but he was cut off by the plague, in the flower of his age, in 1657.

**BISHOP (JOHN DE)**. A Dutch painter of history and landscapes, and engraver, was born at the Hague in 1646, and died in 1686. He was an amateur artist, being an advocate at the court of Holland. He was allowed to have considerable merit in those paintings which he finished in oil; but his chief excellence consisted in drawing with a pencil in a manner so uncommonly curious, that he could perfectly imitate the style of the greatest master; and a judicious observer might, even at the first look, determine whether he imitated Tintoretto, Bassan, Caracci, Veronese, Rubens, or Vandyck. For this reason his drawings were much sought for, and even at this day they are highly prized on account of their correctness and taste.

**BISHOP (CORNELIUS)**. This painter was a native of Antwerp, according to one account, and of Dort to another. He was born in 1630, and was the disciple of Ferdinand Bol. His pencil, tint of colouring, style, and manner, had a strong resemblance to those of his master; and, by many judges, he is esteemed not inferior

to him either in historical subjects or in portrait. A painting by Bishop, consisting of a few figures by candlelight, was so much admired by Louis XIV. that he purchased it at a high price; and the King of Denmark admitted his works among those of the best masters. Notwithstanding, however, the encomiums bestowed on this artist by the Flemish writers, an impartial judge may perhaps think that his compositions are heavy, and without expression, and his works in general not worthy of the applause which has been lavished upon them. He died in 1674, and left a son called *Abraham*, who, although he was instructed by his father in designing historical subjects and portraits, preferred the painting of fowls, particularly those of the domestic kind, to the higher branches of the art. He designed after nature, and usually painted in a large size, such as ornamental furniture for grand halls; and every species of fowl was so faithfully represented in attitude, character, and plumage, that his works obtained universal approbation. The time of his death is unknown.

**BISSET (CHARLES EMANUEL).** This painter was born at Mechlin in 1633. Even in his early productions he showed a lively and ready invention. He was remarkable for introducing a multitude of figures into his designs, with an extraordinary variety of drapery, peculiar to every nation. His general subjects were conversations, balls, concerts, and assemblies, correctly designed, and well coloured; though the actions and the attitudes of the figures were sometimes indelicate. His pictures had a strong effect at a distance; yet, when more nearly inspected, they showed a neatness of pencil, a spirited touch, and a good expression.

**BISI (BONAVENTURA),** a Franciscan monk. This artist was a native of Bologna, and the disciple of Lucio Masari. But his sole delight was in miniature painting, and in that way he arrived at great excellence. Instead, however, of working from his own invention, or original design, he employed himself in imitating on a small scale the pictures of Guido, Corregio, Titian, and other great masters, which he finished with grace, neatness, and beauty. Several of his works are in the gallery of the Duke of Modena, and are highly valued. He died in 1662.

**BISSONI (GIOVANNI BATTISTA),** a native of Padua, who painted history and portrait. He was the disciple of Apollodoro; after which he improved himself at Rome, and then settled in his native city, where he was much employed for the monastic institutions and churches. He died in 1636.

**BIZELLI (GIOVANNI).** He was the disciple of Alessandro Allori; and having laid a good foundation of the knowledge of design



under that master, he visited Rome, where he studied the most celebrated paintings and ancient sculpture. His abilities were soon distinguished, and he had continual employment as long as he continued at Rome; being engaged by persons of the first rank to paint subjects of his own invention, or others taken from history, and likewise portraits. He died in 1612, aged 56.

**BLACCO (BERNARDINO)**, a Venetian artist, who lived about the year 1560. His subjects were wholly of a religious character, as he was principally engaged in painting large pictures for churches and convents in fresco. One of his most capital performances is a Madonna and Child, in the church of St. Luke, at Udino.

**BLACK (—)**. This person was a portrait and drapery painter. He lived about 1768, in Bolton-street, Piccadilly. He was then a member of the academy in St. Martin's-lane; and had a daughter who acquired some reputation for her skill in painting in crayons and oil. She occasionally exhibited, but nothing more is known either of the one or the other.

**BLAIN (JEAN BAPTISTE)**. This French artist was born at Caen in 1654, and acquired the elements of painting from his father, after which he went to Paris, where he became the scholar of Monnoyer. He painted flowers and fruits in the style of his master with great success. His pencil was sweetly delicate, and his colouring elegant: he also painted insects with great exactness, and gave a high finish to all his subjects. He died at Paris in 1715.

**BLAKEY (—)**. Nothing more is known of this artist than that he enjoyed some celebrity in the middle of the last century. He was much employed in making designs for the booksellers; and appears to have resided most of his life at Paris. In 1747, he was engaged with Hayman in painting pictures for a set of prints illustrative of the History of England, but the work was never completed.

**BLANCHARD (JEAN)**. This artist was born at Paris in 1595, and died there in 1665. He was a tolerable painter of history.

**BLANCHARD (JACQUES)**, a French painter of portrait and history, was born at Paris in 1600. He received his first instructions in the art from his uncle Nicholas Botteri; but afterwards he spent some time with Horace le Blanc at Lyons, and then travelled to Italy, and studied for two years at Rome and Venice. The works of Titian and Tintoretto made him so enamoured with the Venetian school, that he followed it entirely, and, on his return to France, the force and clearness of his pictures

gained him many admirers, and the high-sounding appellation of the modern Titian. In the church of Notre Dame, at Paris, is a picture of the Descent of the Holy Ghost, by Blanchard, which procured him reputation, and at this day it is highly esteemed. He died in 1638.

**BLANCHET (THOMAS).** This painter was born at Paris in 1617, and died at Lyons in 1689. At first his genius inclined him to sculpture, but being dissuaded from practising that art, on account of the weakness of his constitution, he applied himself to painting; and having made some progress in it, he travelled to Italy for improvement. While at Rome, he had the good fortune to receive some instruction from Nicolo Poussin and Andrea Sacchi, of which he afterwards made a happy use in his historical subjects. He had a ready genius, designed well, and understood the principles of perspective and architecture. He was rich in his composition, and his colouring had much the appearance of nature. His boys were well drawn, and though he was not always correct, his errors were, perhaps, rather imputable to the rapidity of his imagination and pencil, than to any want of ability.

**BLANKHOF (JOHN TEUNISZ).** This artist was born at Alkmaar in 1628, and received his first instruction from Arnold Tierling; but afterwards, he became successively the disciple of Peter Scheyenburg and Cæsar Van Everdingen. When he had spent some years with them, he went to Rome, where he was studiously diligent in copying the works of the best masters, and was admitted into the society of Flemish painters, called Bentvogels, who gave him the name of Jan Maat, that is, mate or companion, by which cognomen he is generally known. His subjects were landscapes, with views of rivers, sea-shores, and havens, which he executed with a light free pencil; and in the representation of storms and calms, he copied nature with great truth, exactness, and neatness of handling. The pictures of this master which are most commended are the Italian sea-ports, with vessels lying before them. He possessed a lively imagination, nor was his hand less expeditious than his ideas; and it is commonly supposed, that if he had either bestowed more labour on his pictures, or finished them more highly, he would have destroyed much of their spirit and effect. His most capital performance is a view of the sea-shore, with the waves retiring at ebb tide, which is described by Houbraken as wonderfully beautiful and natural. He died in 1670.

**BLANSERI (VITTORIO)**, a Venetian painter, who studied under Beaumont. He resided all his life at the court of the King of Sardinia, and was much employed, not only in the palaces, but in executing large pictures for the churches. He died in 1775.

**BLEKERS**. This artist, who painted history and landscape, was born at Haerlem about the year 1635. He was patronized by the Prince of Orange, who retained him in his service several years. Among a number of paintings which he finished for the prince, one was an historical design of the Triumph of Beauty; in which composition the figure of Venus was well coloured and delicately designed. He also painted a fine picture, the subject of which is the story of Danae.

**BLESS (HENRY)**. This painter was born at Bovines, near Dinant, in 1480, and obtained his skill in the art by the strength of his natural genius, and a diligent study of the works of Pate-nier, without any other instructor: at last, however, he rendered himself very eminent, particularly by his landscapes. His style of historical composition resembled that of the Flemish artists of his time, and his pieces exhibit numerous figures, finished with neatness, but he crowded several subjects into one design. Thus, for instance, in his picture of the Disciples at Emmaus, he represented not only that incident, but in different groupes disposed in the back-ground the several parts of the Passion of our Saviour. Notwithstanding this impropriety, his pictures were so delicately penciled, and his landscapes so agreeably designed, full of variety, and well executed, that even in Italy his works were in great request, and were distinguished by the appellation of the Owl pictures; that bird being his peculiar mark, and by which his works are always known. His best performances were bought by the Emperor Rodolph, and are in the cabinet of Vienna. Bless died in 1550.

**BLOCK (DANIEL)**. This artist, who was born at Stettin in Pomerania in 1580, gave such early proofs of genius, that his parents placed him with Jacob Scherer, a master capable of giving him the best directions. Block chiefly painted portraits, in which he was very eminent, and had the honour to paint those of Christian IV. King of Denmark, and Gustavus Adolphus, King of Sweden. After this, the Duke of Mecklenburg retained him in his service forty-four years; and, by order of that prince, he painted the portraits of his whole family at full length, as large as life, and in the antique habit. The agreeable manner of his colouring, and the easy attitudes of his figures, rendered his paint-

ings so acceptable to persons of rank, that, before the decline of life, he had acquired a large fortune, which unfortunately he lost by the irruption of a plundering party, from whom he with great difficulty escaped with his life. He died in 1661.

**BLOCK (BENJAMIN).** He was the son of the preceding artist, and was born at Lubeck in 1631. The first specimen of his genius was a drawing with a pen of the Duke of Mecklenburg, which appeared like a fine engraving, but he soon became so excellent a painter, that his reputation was spread over Germany. For his improvement, he resided some time at Rome, Venice, and Florence ; where he procured access to the most curious cabinets, and spent several years in designing, by which he acquired a good taste and pleasing tone of colouring. These accomplishments introduced him to the court of Saxony, where he was employed to paint the portraits of the elector and his family, and also those of the principal nobility ; he likewise executed a number of fine altar-pieces for the churches and convents of Hungary. The most capital performance of this master is the portrait of Kircher the Jesuit, which was exceedingly admired, even at Rome.

**BLOCK (JACOB ROGER).** This artist was born at Gouda in 1580, and applied himself to the painting of perspective and architecture. Several years of his early life were spent in Italy, where he imbibed that taste of grandeur and elegance in his compositions which raised him above all his contemporaries. At his return to his own country, his style of painting architectural subjects recommended him to the patronage of the Archduke Leopold, who gave him a considerable pension, and whom he attended in all his campaigns, as he was remarkably skilful in military engineering and architecture ; but, in 1632, having rode out with a reconnoitring party to take a view of the fortifications of Saint-Vinox, in Flanders, in passing a small rivulet over a temporary bridge of planks, his horse made a wrong step, and threw him into the stream, where he was unfortunately drowned. While he lived at Gouda, he was visited by Rubens ; and, when that great artist had examined and thoroughly considered his works, he declared that he had not seen any painter in the Netherlands who could stand in competition with him in his particular line.

**BLOCKLAND (ANTHONY DE MONTFORT).** He was born of a noble family at Montfort in 1532, and learned the art of painting in the school of Francis Floris, whose manner he always followed ; and became an artist of great distinction. He understood the principles of perspective thoroughly ; he disposed his figures with

judgment and accuracy ; the style of his colouring is agreeable, and his pencil is mellow. He drew every object after nature, and gave considerable elegance to the contours of his figures. He designed naked figures extremely well, and his draperies are in a good taste; the heads of his figures are well ornamented, the beards of his old men are handled delicately, and the extremities of his figures are correct. Though he painted portrait, his genius was best adapted to grand compositions, of which he designed many; some at Delft, but more at Utrecht. His design had grandeur, his heads were noble, and the outlines of his females approached to the taste of Parmegiano. Several of his works are in so good a style, particularly a Venus, and a picture, the subject of which is the History of Joseph and his Brethren, that they seem to have been painted by one educated in the school of Florence. He died in 1583.

**BLOEMAERT (ABRAHAM).** This master was born at Gorcum in 1564, according to Houbraken, but Sandrart places his birth in 1567. He lived mostly at Utrecht; and in his youth he applied himself to design after the works of Francis Floris, but afterwards he received instructions from several artists of no great repute; notwithstanding which, the power of his genius proved his principal director. He formed a manner peculiar to himself, making nature his model for many of the objects he painted, particularly landscape and cattle, in which he excelled. His invention was ready, and in his compositions there appears great truth; his draperies are broad, simple, and have generally a good effect; his touch is free and spirited, and his works show that he understood the *chiaro-oscuro* well. His taste and style, however, are too much in the Flemish manner; and his figures seem to be the product of his own fancy, without a sufficient attention to real life. His historical picture of the Death of Niobe and her Children gained him great reputation, and was purchased by the Emperor Rodolph at a good price. The figures are as large as life. Many of his pictures are in the churches at Brussels and Mechlin. Bloemaert also etched a number of pictures in a curious manner. He died in 1647, leaving four sons:—

**BLOEMAERT (HENRY).** He was instructed by his father Abraham, but his genius was heavy, his colouring bad, and his manner of penciling stiff and constrained. His next brother, *Adrian* Bloemaert, proved more eminent; and when he had finished his studies under his father, he travelled to Italy, where he improved considerably in composition and design. On his return from

Rome, he settled at Saltzburg; and several of his paintings in the historical style are in the convent of Benedictines in that city. He was killed in a duel. *Frederick*, the third son of Abraham, was an engraver, as also was *Cornelius*, the youngest. This last, who was an excellent artist, died in 1680.

**BLOEMEN (JOHN FRANCIS VAN).** This celebrated painter, though a Fleming, is considered as an Italian master, because he studied at Rome, and always resided there or in its vicinity. He was born at Antwerp in 1656, but it is not known from whom he learned the art of painting. On going to Rome, he not only observed the beautiful scenes in the environs of that city, but studied also the works of the great artists who before him had copied after nature in the same place. Thus he took every judicious means to improve his taste and explore the secrets of his art. The first of his performances exhibited at Rome showed the greatness of his genius, and the promise of that merit by which he was afterwards distinguished. His name was now changed by the Bentvogel Society to *Orizzonte*, or *Horizonti*, on account of the natural receding of the objects in his compositions, and his delicate manner of conducting and extending his distances. His works were highly admired, and bought up at great prices, by the pope and other illustrious personages. His first manner resembled that of *Vander Cabel*, and his next that of *Poussin*; but he made nature his grand model, and particularly in his views about *Tivoli*. Those enchanting scenes, which were the subjects of many of his landscapes, he diversified with groves, declivities of hills, and falls of water; often representing, with extraordinary beauty and truth, the mists arising from the agitated surface of the river below. His pictures are well designed and handled, and those of his best days are considered as an ornament to the first cabinets in Europe. Though he lived to the great age of eighty-four, neither his imagination nor power of execution failed with the increase of years and infirmities. He died in 1740. The Marquis of Hastings has a fine landscape in the best manner of *Orizzonte*, the figures of which are by *Sebastian Conca*.

**BLOEMEN (PETER VAN).** This artist was born at Antwerp, and was the brother of the preceding. He lived several years at Rome, where he devoted his whole time to the study of the works of the greatest masters. When he found himself completely skilled in colouring, penciling, and designing, he returned to his native city, and in 1699 was appointed director of the academy. His composition is rich, and his pictures are filled with figures. His subjects are the marches of cavalry, encampments, battles, Italian fairs, markets

and festivals; in representing which he showed great correctness of design and drawing, and an elegance in the manner of dressing his figures, whom he frequently arrayed in oriental habits. He also painted horses in an admirable style, and gave them abundance of spirit, graceful attitudes, and an expression that was full of life. On account of his peculiar style, and perhaps to distinguish him from his brother, he obtained the name of Standard. His landscapes are enriched with elegant architecture, basso relievos, and mutilated statues, in a noble taste; and rendered more pleasing by a good tone of colour, with animals and excellent figures. His best works are universally admired, and fetch large prices; but some of his pictures are rather too laboured, or stiff, and smell of the palette.

**BLOEMEN (NORBERT VAN).** This painter was born at Antwerp in 1672. He was the younger brother of the two preceding artists, and the reputation which they possessed at Rome invited him thither, though he had already considerable employment in his own country. While in Italy, he devoted all his hours to study, but confined his subjects principally to conversations and portraits; he would, however, have made his pictures more valuable, if in his colouring he had shown a greater regard to truth and nature, and less of the raw and glaring; yet in other respects he had some merit.

**BLOND (CHRISTOPHER LE).** He was born at Frankfort in 1670: little, however, is known of him till he went to Rome in 1716, in the suite of Count Martinetz, the French ambassador. But his reputation as a good painter of portraits in miniature was then so well established, that, at the solicitation of Overbeke, he went to Amsterdam, where he was employed to paint portraits for bracelets, rings, and snuff-boxes; which, though done in water-colours, yet the execution was as lively and natural as if they had been painted in oil. On finding his sight impaired by the minuteness of his work, he discontinued water-colour painting, and attempted large portraits, in which he met with success. After residing some years in the Low Countries, he came to England, and set up a new manufactory of painting, or of impressing colours on paper with copper plates, which, though at first it seemed to promise extraordinary advantages, proved ruinous to the proprietor and his associates. This scheme was to copy the most capital pictures of the greatest masters in such a manner as to give the prints the appearance of paintings in oil; and Le Blond imitated his models with so much skill and resemblance, correctness of outline, similarity of colour, and ex-

pression, that at first they astonished every beholder who viewed them at a proper distance. The prints which Le Blond executed were disposed of by a lottery in 1730. He also published a book, in English and French, descriptive of the process. Le Blond was not the original inventor of this manner of managing colours, but took it from Lastman and others, who had before undertaken it. After this, he set on foot another scheme, that of imitating the cartoons of Raffaello in tapestry ; but this also failed, and he went to Paris, where he died in 1741.

**BLONDEEL (LANSLOOT).** This Flemish painter was born at Bruges in 1500. He had been a mason in his youth, and while in that occupation amused himself with drawing architectural designs, till he acquired so much skill as to make the painting of those subjects his profession. He delighted also in representing ruins and towns on fire. He died at Bruges in 1559.

**BLOOT (PETER).** The works of this Flemish master are not frequently seen in these kingdoms, nor easily purchased in Holland, being carefully preserved in private collections, and are highly esteemed. The subjects he painted were taken from the lowest life ; such as boors drinking, feasting, dancing, or quarrelling ; shepherds piping, and sometimes the weddings of villagers. He was a faithful, but perhaps too servile an imitator of nature, even in her coarsest forms ; never departing from the actions, attitudes, or draperies of his models. He had a good knowledge of the chiaro-oscuro and perspective, a delicate manner of penciling, and his colouring was mellow ; but he was totally devoid of elegance. His figures are generally short, gross, and ungraceful, having neither commendable expression nor a correct outline. Notwithstanding this, his pictures have great merit, and his defects seem rather imputable to the taste of his country than to his genius ; some of his works being, for lightness of touch, neatness of handling, and transparency of colour, equal to the best of his time. He died in 1667.

**BOCANEGRA (PEDRO ATHANASIO),** a Spanish painter of history, was born at Granada in 1638. He studied under Alonso Cano, after which he derived considerable advantage in composition and colouring from a diligent application to the paintings of Vandyck. The Spanish historians of the art speak highly of some of his works in the churches and convents of his native city, where he died in 1688.

**BOCCACCINO (BOCCACCIO),** an artist of Cremona, was born in 1460. He is said to have studied under Pietro Perugino, and



became himself an eminent instructor. Among his principal works are, the Marriage of the Virgin; a Madonna; a St. Vincent; and St. Antonio, at his native place; where also is a beautiful frieze, representing the Birth of the Virgin. He died in 1518.

**BOCCACCI, CAMILLO** (called **IL BOCCALINI**). This artist was the son of the preceding, and born at Cremona in 1511. He received his first instructions from his father, and for some time was obliged to conform himself to his style; but, on going to Rome, he abandoned the dry manner of colouring to which he had been accustomed, and assumed a better taste in all his compositions. His application to his studies was unwearied, and his improvement such, that he was soon employed in several works for the principal churches and convents. He painted historical subjects and portraits. His best piece is a St. John among the Four Evangelists, in the cupola of the church of St. Sigismondo at Cremona. It is much in the style of Corregio. He died in 1546.

**BOCCACCINO (FRANCESCO)**. The artist was descended from the same family with the preceding painters, and was born at Cremona in 1680. He was the scholar of Carlo Maratti, and painted, in a good style, historical pictures on a large and small scale, but chiefly of the latter size for cabinets. He adopted the manner of Albano, and, like him, was partial to fabulous subjects. He died in 1750.

**BOCCHI (FAUSTINO)**. He was born at Brescia in 1659, and died in 1742. He studied under Fiammingo, and was fond of painting battles, the charges of cavalry, and other warlike subjects, which he executed in a small size, but with great animation. His landscapes are very beautiful.

**BOCCIARDO**, called **CLEMENTONE (CLEMENTE)**. He was born at Genoa in 1620, and was the disciple of Bernardo Strozzi, on leaving whom he went for improvement to Rome; where he studied ancient sculptures, and the works of the most celebrated painters. By the force of genius, and a most industrious application to design, he discovered the art of uniting and blending the antique and modern styles in a manner that exhibited gracefulness and strength. Most of his works are in the churches of Genoa, Pisa, and other cities of Italy, and in the gallery of the Grand Duke of Florence is his own portrait. He obtained the name of Clementone from his personal bulk. He died in 1658.

**BOCCIARDO (DOMENICO)**. This painter was born near Genoa about 1685, and died about 1735. He studied under Giovanni

Morandi, and proved a tolerable painter of historical subjects, but never rose much above mediocrity.

**BOCKHORST (JOHN VAN).** This artist, who, on account of his stature, was called *Langen Jan*, was born at Munster about 1610, and learned the principles of design and colouring in the school of Jacob Jordaens; under whom he received every advantage, as well from instruction as example, and became so excellent an artist, as to equal some of the best of his contemporaries. He designed well, and the heads of his women were graceful; his tone of colouring sometimes resembled that of Rubens, but more frequently that of Vandyck; his pictures have much force and harmony, and his management of the chiaro-oscuro produces an agreeable effect. A fine performance of this master is an altarpiece in the church of St. James at Ghent, representing the Martyrdom of that saint; and in another church there is a picture of the Annunciation, inscribed 1664. He also painted portraits in a style little if at all inferior to Vandyck.

**BOCKHORST (JOHN VAN).** This Dutch artist was born at Deutekom, in Holland, in 1661. He studied in London under Kneller, on leaving whom he went to Germany, and finally settled in his own country, where he died in 1724. He painted history well, but excelled in portrait and battles.

**BODEKKER (JOHN FRANCIS).** This painter was born in the duchy of Cleves in 1660, and bred a musician by his father, who was eminent in that profession. The son, however, quitted music for painting, making the latter his business, and the other his amusement. He was a disciple of John de Baan; after which he practised portrait painting with reputation, successively at Bois-le-duc, Breda, and the Hague, where he received many acts of kindness from persons of the first rank. At last he removed to Amsterdam, on account of the encouragement which his performances experienced in that city. He died there in 1727.

**BODEWYNS, or BOUDEWYNS (NICHOLAS), and BOUT (FRANCIS).** These two artists are mentioned in conjunction, because they constantly associated together in their labours, though their talents were of a different kind; the merit of N. Bodewyns consisted in painting landscapes, and that of Francis Bout in figures. The latter artist was born at Brussels in 1660. Many of their pictures evince a fine pencil, a light and neat manner of handling, and an agreeable colouring; some of the figures, which are touched with spirit and freedom, resemble those of Velvet Brueghel, and are not much inferior to that master. But other pictures of

theirs are slight, negligently finished, and have, in every respect, much less merit, as well in design as execution. Their smallest pictures are to be preferred; and those of their best style have the trees well formed, and handled in a masterly manner; the figures of cattle are correctly drawn and properly disposed. Bodewyns died at Brussels in 1700.

**BOEL (PETER).** This artist was born at Antwerp in 1625. He was at first a scholar of Francis Snyders, and next of his uncle Cornelius de Waal; after which he went for improvement to Rome. Finding that De Waal had settled at Genoa, he also went thither, and obtained considerable employment. According to D'Argenville, he settled finally at Paris, and was nominated king's painter after the death of Nicasius. His subjects were fruit, animals, and flowers, which he copied from nature, and finished with spirit, a free and bold pencil, and a tint of colour that was exceedingly beautiful. He died in 1680. His best pictures are the Four Elements. Boel also etched some fine prints of animals and birds of prey.

**BOETTO (GIOVANILE).** This painter was a native of Turin, where he died about the year 1683. He worked entirely in fresco, but his performances were executed with a perfect knowledge of design, great power of expression, and elegance of form. His subjects were mostly fabulous and allegorical. He was also an engraver.

**BOGDANE (JAMES).** He was born in Hungary, and his father had been a deputy from the states of that country to the emperor. James was never regularly bred to painting, and the progress he made in the art was the result of his own natural abilities. His favourite subjects were fowls, fruit, and flowers, but especially birds, foreign or domestic. He came to England in the reign of Queen Anne, and some of his paintings are still to be seen in the royal palaces. He was exact in copying nature, and imitated his models accurately in the colouring, but he often erred by drawing his birds too large; which, though intended for a distant view, and to allow for the height of the picture above the eye of the spectator, did not answer in perspective proportion. By his industry he acquired an easy fortune; but was persuaded to assign it over to his son, who was deceived into a marriage with a woman that pretended to high connexions and great wealth. When the imposition was detected, Bogdane fell into a violent disorder, and died in great affliction about 1720.

**BOISSIEU (JEAN JACQUES),** a French artist, was born at Lyons in 1725. He painted portraits, but excelled in landscapes, which were much in the manner of Adrian Ostade. Though his

merits were considerable in the superior art, he seems to have preferred the burin to the pencil. His prints, which are numerous and masterly, consist chiefly of landscapes, after Berchem, Ruysdael, and Asselyn.

**BOIT (CHARLES)**, a Swedish artist, who resided some time in England, and afterwards at Paris, in both which countries he practised enamel painting with great success. He died in 1726.

**BOL (FERDINAND)**. He was born at Dort in 1611, and became a scholar of Rembrandt. His principal forte was portrait, which he painted in a free, bold manner, but not with that clearness of flesh, and relieve, by which his master was rendered so famous. His colouring had frequently too great a tinge of brown in the carnations; notwithstanding which, his portraits had a great look of life and nature. As a painter of history, he showed a good taste of composition, as well as a tolerable expression in his figures; but he often wanted grace and elegance. Some of his works evince correctness, with easy and natural attitudes; but in others, owing perhaps to negligence, his outline is defective, and the airs of his figures are not delicate. He always adhered to the manner of Rembrandt. In the council-chamber, at Dort, there are two capital pictures by Bol, of which the subjects are the Appointment of the Seventy Elders in the Camp of Israel, and Moses breaking the Tables; both well designed and executed. In the chamber of the burgomasters there is another historical picture by him, of Fabricius in the Camp of Pyrrhus, which is exceedingly admired. He died in 1681. His etchings are numerous, and executed with spirit and taste.

**BOL (HANS)**. This painter was born at Mechlin in 1534. He received his first instruction from an obscure artist, with whom he continued for two years; but he afterwards studied at Heidelberg, copying the works of some eminent masters, and with this assistance only he became a good painter. His subjects were views of cities and towns in the Low Countries, particularly prospects of Amsterdam; in which pictures the vessels and the reflections of them in the water were admirably executed: his invention and composition were pleasing; there appear great harmony and union in his colouring, and his manner of sketching and penciling is broad and free. Van Mander highly commends one of his paintings in distemper, the story of which is, Dedalus and Icarus. He died in 1593, according to Sandrart, but Descamps places the date ten years earlier. Bol likewise etched from his own designs in a spirited style.

**BOL** (**CORNELIUS**), a Dutch painter, who lived in England at the time of the great fire of London in 1666. Of that tremendous conflagration he painted different views, as he also did of several buildings in and about the metropolis. Besides these pictures, which did him credit, he etched some views of sea-ports.

**BOLANGER** (**JOHN**). He was born in 1606, and placed as a disciple with Guido, in whose school he became so eminent, by imitating the style of composition and colouring of his master, that he was appointed principal painter to the Duke of Modena. His manner of design was exceedingly pleasing, his taste of composition elegant, and his colouring delicate. His subjects were taken from sacred and profane history, which he executed in a manner that sufficiently marked the noble school that formed his taste and directed his pencil. He died in 1660.

**BOLOGNA** (**LATTANZIO DE**). This painter derived his professional name from the place of his nativity. He was the disciple of the Caracci; after which he went to Rome, where he obtained employment in the palace of St. John Lateran. Besides his painting there, he also ornamented the church of St. Maria Maggiore with a noble representation of an Angelical Choir; and that of St. Maria di Monti with a picture of the Scourging of our Saviour. This promising artist died at the age of twenty-seven, about 1597.

**BOLOGNESE**, *see* **GRIMALDI**.

**BOLOGNINI** (**GIOVANNI BATTISTA**), an historical painter, was born at Bologna in 1611, and studied under Guido. The churches of his native city exhibit many admirable specimens of his abilities, much in the manner of his excellent instructor. He died at Bologna in 1688. There have been some prints published from plates of his etching, after the pictures of his master and others. He had a nephew named *Giacomo Bolognini*, who learned the principles of the art from his uncle, and became a good painter of history. He died about 1710. There was another artist of the same period called *Carlo Bolognini*, who studied first under Aldrovandini, and next became a scholar of Giulio Troglia. He excelled in architectural representations and perspective, which he practised at Vienna, and died there about 1738.

**BOLOGNESE** (**CARLO**). He was born at Bologna in 1665, and had successively for his masters, Moro Aldrovandini and Giulio Troglia, surnamed *Il Paradosso*. He became a good painter in fresco, and his subjects were architecture and perspective. He died in 1718.

**BOLTRAFFIO (GIOVANNI ANTONIO).** This artist was a native of Milan, and the disciple of Leonardo da Vinci, under whose instructions, and by whose example, he became a good historical painter in fresco. One of his best pictures is an altar-piece, representing the Virgin and Child, with two Saints, which he painted in 1506.

**BOM (PETER).** This Flemish artist was born at Antwerp in 1560, and in the year 1560 became a member of the company of painters in his native city. He excelled in landscape, which he painted in distemper. He died in 1572.

**BOMBELLI (SEBASTIANO).** This painter was born at Udina, according to some accounts, and to others at Bologna, in 1635. He was instructed in the school of Guercino, and his progress under that able instructor was remarkably rapid; so that in a short time he perfected himself in the peculiar manner of his master. He then went to Venice, in order to observe the various styles of the artists of that school, and while there, was so charmed by the compositions of Paolo Veronese and Tintoretto, that he preferred them to all others; and the copies which he finished after the works of those painters, as well as some of his own original designs, were, by the ablest judges, highly commended. Sandrart thinks that he would have arrived at great eminence in history, if he had not been allured from that branch of his profession, to devote his talents to portraits. By a peculiar sweetness and mellowness of colour in his pictures, by the graceful resemblance observable in the countenances, and by the beauty of his carnations, equal to life, he gained universal approbation, and was solicited for more than he could execute. He was invited by the Emperor to Vienna, where he painted the portraits of the imperial family; and he was also employed by the Electors of Bavaria and Brunswick, the King of Denmark, the Dukes of Florence, Parma, and Mantua, and by a number of princes in every part of Europe. He died in 1685.

**BONASONE (GIULIO),** an historical painter, was born at Bologna in 1498. He studied under Sabbatini. There is a picture by him in the church of St. Stephen, at Bologna, representing Purgatory, which possesses great merit. Bonasone, however, is chiefly known as an engraver, after the antique, and from the works of the best masters, as well as his own designs. He died about 1570.

**BONATI (GIOVANNI),** an historical painter, who was born in 1635 at Ferrara, and became the disciple of Guercino, and after-

wards of Francesco Mola. He painted some capital works at Rome for the churches and palaces, particularly the gallery of the Capitol. He died in 1681.

**BONCUORE (GIOVANNI BATTISTA)**, an Italian painter of history, who was born at Abruzzo in 1643. He became a disciple of Albano, and painted with spirit; nor was he deficient in design, but his manner is heavy, and his colouring indifferent. His principal works are in the churches at Rome, where he died in 1699.

**BOND (DANIEL)**. This artist is supposed to have been a native of London, where, in 1764, he gained a prize of twenty-five guineas from the Society for the Encouragement of Arts, for the second best landscape, and the next year fifty guineas for the first landscape, of his painting. He afterwards went to Birmingham, where he conducted the decorative department of a manufactory till his death in 1804.

**BONESI (GIOVANNI GIROLAMO)**. This painter was born at Bologna in 1653. He studied under Viani, but adopted the manner of Carlo Cignani. He painted mostly religious subjects for the churches at Bologna, where he died in 1725.

**BONITO (GIUSEPPE)**, a Neapolitan artist, was born in 1705, and died in 1789. He was painter to the King of Naples, and obtained a distinction, both in history and portrait. His master was Francesco Solimena.

**BONFANTI (ANTONIO)**. This artist, who obtained the cognomen of Il Torricella, was born at Ferrara, where most of his paintings are to be seen. He worked chiefly in fresco for the churches and monasteries, and some of his pictures display a good taste and power of execution, particularly one of the Holy Family, in the church of the Trinity. The time when he lived is not recorded.

**BONFIGLIO (BENEDETTO)**. This painter was born at Perugia, and acquired at the period when he flourished, about 1505, high distinction, which he seems to have merited by some of his works yet extant in the church of St. Domenico, at his native place.

**BONI (GIACOMO)**, an historical painter, was born at Bologna in 1688. He studied under Marco Antonio Franceschini, to whom he became an assistant at Rome. Boni also appears to have received instructions from Cignani, whose style, however, he certainly imitated. He painted in fresco, and in the Palavicini

Palace is a fine piece by him of the Infant Jupiter. He died in 1766.

**BONIFACIO (FRANCESCO).** This artist was born at Viterbo in 1637. He was the disciple of Pietro da Cortona, and became, by his instructions, a good painter of history. He died about 1700.

**BONIFACIO (VENEZIANO).** This painter was born at Venice in 1491, and died in 1553. There are different accounts of his education; for according to some he was the pupil of the elder Palma, while others say he studied the works, if not in the school, of Titian, so that his style partakes of the manner of each of those masters. His most capital works are in the churches and palaces of Venice. In the government-house or ducal palace is a noble picture by him, representing Christ driving the Buyers and Sellers out of the Temple.

**BONINI (GIROLAMO).** This artist was born at Ancona, and became the pupil of Francesco Albano, by whom he was employed in many of his works at Bologna. He died about the year 1660.

**BONISOLI (AGOSTINO).** An historical painter of Cremona, was born in 1633. His genius surmounted all the disadvantages of a defective education, and, by a diligent application to the works of Paolo Veronese, he acquired the reputation of an excellent artist, and was much employed, not only in painting for the churches, but also by the nobility. He died in 1700.

**BONONE (CARLO).** This historical painter was born at Ferrara in 1569. His master was Bastaruolo, and he became the competitor of Scarzellino, whom he equalled, though a powerful rival in force and dignity. He studied also in the school of the Caracci, and afterwards improved himself at Rome. Bonone imitated Lodovico Caracci successfully, and his skill in foreshortening, and knowledge of the chiaro-oscuro, astonished the best painters of his time. His small pictures are exceedingly fine, but being professed imitations, they have not raised the reputation of the artist. He died in 1632. He had a nephew, named *Lionello Bonone*, who gave some promise of being a good painter, but destroyed, by the irregularity of his life, the expectations that had been formed of him.

**BONVICINO (ALESSANDRO).** This painter, who was also called *Il Moretto*, was born at Rovate in 1514. He was the disciple of Titian, under whose direction he studied diligently for some years;



but, having accidentally seen the designs of Raffaele, he felt an elevation of mind that he had never before experienced, and therefore gave himself up entirely to study those masterpieces of art and genius; and his observations were guided with such judgment, as well as attention, that his improvement was truly surprising. His works were extremely admired for the tenderness of the penciling, the correctness and spirited expression of the figures; for the neatness of the finishing, and the variety of his draperies, which usually consisted of velvets, damasks, or satins, wonderfully executed. He was also excellent in portrait, and by many was placed in competition with Titian. He died in 1564.

**BONYS (ANDREW).** He was born at Hieres, in Provence, in 1702, and died at Paris in 1740. He was a good painter of portraits.

**BONZI (PAOLO).** This artist is called also *Il Gobbo Cortona*, from the place of his birth, and by others *Il Gobbo Caracci*, from the school where he was instructed. He was born in 1580, and though he sometimes painted historical subjects and landscapes, his great strength lay in the representation of fruits, which he executed in a manner that to the eye seemed to rival nature herself. He also painted festoons of flowers in a graceful style. He died in 1640.

**BOON (DANIEL).** This painter, who was a native of Holland, came to this country and settled here in the reign of Charles II. His subjects were taken from nature in her lowest and meanest forms; and it seemed to be the utmost of his ambition to excite laughter by ugliness, grimace, and deformity. He painted both in a large and small size, and in some of his characters expressed strongly a deal of droll humour and vulgar pleasantry. He died in 1698.

**BOONEN (ARNOLD),** a portrait painter, was born at Dort in 1669. He was at first a disciple of Arnold Verbuis, but afterwards placed himself under Godfrey Schalcken, and continued with him six years; at the end of which time his master declared he could teach him no farther, and recommended him only to study nature. Boonen, by carefully following his advice, obtained, at the age of twenty-five, the reputation of being a great painter. The sweetness of his colouring, and neatness of his touch, with a striking likeness in his portraits, procured him a number of admirers. He painted, in the manner of his masters, subjects by candlelight, which were so delicate and natural, that much more

of his work was requested by the lovers of the art than it was possible for him to undertake. He painted the portraits of Peter the Great of Russia, Frederick I. of Prussia, the Duke of Marlborough, and many of the princes of Germany. The small pictures of Boonen are most in the taste of his master, Schalcken; but his excessive application impaired his health. He died in 1729. His son, Gaspard Boonen, was also a painter of portrait, but fell short of his father.

**BOONEN (GASPARD).** This artist was the brother and disciple of Arnold Boonen, whose style he imitated with great success, especially in portraiture and night-pieces. He died at his native place in 1729.

**BORCHT (HENRY VANDER).** This artist, who was both a painter and engraver, was born at Brussels in 1583, and was a disciple of Giles Valkenburgh, but completed his studies in Italy, and at his return to his own country, his performances were held in considerable estimation. He was fond of antique curiosities; on which account the Earl of Arundel gave him a commission to purchase for him abroad whatsoever rarities he could meet with; and he discharged that trust to his own honour, and the satisfaction of his noble employer. He painted fruits and flowers in an agreeable style, and during his residence in England had considerable employment, especially from Charles I., on whose death he went to Antwerp, where he died in 1660. He is to be distinguished from *Peter Vander Borch*, an artist of Brussels, who painted landscapes, but is chiefly known as an engraver. He lived about 1540.

**BORDIER, see PETITOT.**

**BORDONE (PARIS).** He was born at Trevigi in 1513, and at eight years of age was conducted to Venice, where he was carefully educated by one of his relations. At a proper age he was placed with Titian, under whom he did not continue many years; because he observed that his master was not as communicative as he had reason to expect. Preferring the manner of Giorgione to all others, he imitated his style, and soon rose into such reputation that he was appointed to paint a picture in the church of St. Nicholas, when he was only eighteen years old. Some time after he was invited to Vicenza, to adorn a gallery in fresco; part of which had been formerly enriched by the hand of Titian, with a design representing the Judgment of Solomon. Bordone engaged in the undertaking with an inward satisfaction, as his work

was to be contrasted with the work of his master; and he composed the History of Noah and his Sons, which he finished in such a manner that it was esteemed not at all inferior to the work of Titian. He completed several other pieces at Venice and Trevigi, where he also painted the portraits of many persons of distinction. In 1538 he entered into the service of the King of France, and added continually to his reputation by every subject on which he was employed. On quitting France, he visited the principal cities of Italy, and left a number of memorable works, as monuments of his extraordinary abilities. His colouring has all the appearance of nature, nor can any thing be more lively than the portraits of Bordone. Several of them are still preserved in the Palazzo Pitti at Florence. He died at Venice in 1588.

**BORGANI (FRANCESCO).** Of this artist we have but very scanty information, but it is certain that he was a native of Mantua, and the disciple of Domenico Feti, whose style he abandoned for that of Parmegiano. His works are almost wholly confined to the churches of his native city, and afford convincing proofs of his genius.

**BORGHESE (GIOVANNI VENTURA).** This artist was born at Citta da Castello, and became the disciple of Pietro da Cortona, whom he assisted in his greatest works at Rome, and afterwards completed those which had been left unfinished by him at his death. In the churches of Rome are some fine altar-pieces by Borghese; particularly two in that of St. Nicolo, one of the Annunciation, and the other the Coronation of the Virgin.

**BORGHESI (IPPOLITO),** an historical painter of Naples, who lived about the year 1620. His master was Francesco Curia, and his principal performance is a picture of the Assumption of the Virgin, in the church of St. Lorenzo, at Perugia.

**BORGIANNI (ORAZIO).** He was born at Rome in 1580, and was instructed by his brother, Giulio Borgianni, commonly called Scalzo; but he received more improvement by studying the performances of the ancient and modern artists, which abounded in his native city. On the invitation of a nobleman he went to Spain, where he had considerable employment in the Escorial, besides which he painted many pictures for the principal grandees. He also married in Spain, but after the death of his wife, having then no attachment to the country, he returned to Rome, and painted some historical subjects larger than life; though the

figures, being above his accustomed size, showed a want of correctness in several of the members, which made his pictures not very agreeable. However, he was engaged in some great works for the chapels and convents, and also in painting portraits, by which he acquired honour, and lived in affluence. He died in 1630, of vexation, occasioned by the ill-treatment which he received through the envy of one Celio, a painter, who proved a most malicious competitor; and to whom he had often been preferred by the best judges of painting at Rome. Borgianni etched some prints in a correct and finished style, the dates of some of which being 1615, prove the incorrectness of the former accounts of the period when this artist lived.

**BORGOGNONE (AMBROGIO).** He was born at Milan, and studied under Vincenzo Zoppa. It reflects credit upon this master, that he was one of the first of his countrymen who forsook the hard and dry manner which had so long predominated among the Italian painters, till the year 1500, the period when he flourished.

**BORRONI (GIOVANNI ANGELO).** This painter was born at Cremona in 1684. He had for his masters, in succession, Angelo Massarotti and Roberto Longo; after which he obtained the patronage of the family of Crivelli; but though principally employed in their palace, he painted some pictures for the churches of Cremona and Milan, particularly the latter, where is one of his best performances, that of St. Benedict interceding for the City. The Duke of Milan conferred on him the honour of knighthood. He died in 1772.

**BORSUM (ADAM VAN).** This Dutch painter excelled in the representation of animals with landscapes, in the manner of Vander Neer and Paul Potter. His colouring is natural, with a touch firm and free. He lived about 1666.

**BORZONE (LUCIANO).** He was born at Genoa in 1590, and studied under his uncle, Filippo Bartolotti, and Cornelio Corte. He excelled in portrait and history, but principally in the former, and painted in miniature as well as in a large size. His early manner was faulty and incorrect, but his second was grand and graceful, his figures were animated and full of expression, his expression good, and his colouring strong and natural. While painting the ceiling of a church at Genoa, he fell from the scaffold and was killed on the spot. This accident happened in 1645. He left three sons, 1. *Giovanni Battistu*, who painted perspec-

tive and history in a good and correct style. He died in 1654. 2. *Carlo*, who painted portraits with extraordinary reputation. He died in 1657. 3. *Francesco Maria*, who was born at Genoa in 1625. He was instructed by his father, but applied wholly to landscape painting, in which he rose to great eminence. He imitated both Claude Lorraine and Gaspar Poussin with success. He painted landscapes, sea-views, tempests, and shipwrecks. His composition is good, his sites are pleasing, his trees delicately yet freely touched; his colouring tender, fresh, and true; and his pictures have a fine effect. He generally introduced into them views of the sea, and shipwrecks. He resided several years at Paris, where he was employed by Louis XIV. He died at Genoa in 1679. Luciano Borzoni etched some plates from his own designs.

**Bos (JEROM).** This extraordinary artist was born at Bois-le-duc about 1470. He had a peculiar pleasure in painting spectres, devils, and enchantments; and though he possessed considerable powers as a painter, as well in the freedom of his touch as the strength of colouring, yet his pictures rather excite horror, mixed with surprise, than real delight. When he saw the Escorial in Spain, and considered the wonderful performances of the great masters with which that palace was enriched, he despaired of producing any thing comparable to them, and therefore fixed upon a style differing from them all, and which was full of fancy, whim, and wild imagination. The most remarkable painting of this master's hand, among several others in the Escorial, is an allegory of the Pleasures of the Flesh, in which he represents the principal figure in a carriage drawn by monstrous forms, preceded by demons, and followed by Death. His manner, however, was less stiff than that of most of the painters of his time; and his draperies were in a better taste than those of his contemporaries. He painted on a white ground, which he so managed as to give a degree of transparence to his colours, and the appearance of more warmth. He laid on his colours lightly, and so placed them, even at the first touch of his pencil, as to give them a proper effect, without dissonance, and his touch was full of spirit. Though his subjects are disagreeable, his pictures have always been much esteemed, and yield considerable prices. Bos, however, with all his extravagance, could paint serious subjects with sobriety; and in the church of Bois-le-duc is a picture of the Flight into Egypt by him, which is well executed. He engraved a number of plates, all of which exhibit his fanciful humour. He died about 1530.

**Bos (LOUIS JANSSEN).** He was born at Bois-le-duc about 1450, and having been instructed in painting by the artists of his native city, applied himself entirely to study after nature, in which he rendered himself very eminent for the truth of his colouring, and the neatness of his handling. His favourite subjects were flowers, fruits, and plants, which he usually represented as grouped in glasses, or vases of crystal, half filled with water; and gave them so lovely a look, that it seemed scarce possible to express them with greater truth or delicacy. It was his practice to represent the drops of dew on the leaves of his flowers with uncommon transparence; and he embellished his subjects with butterflies, bees, wasps, and other insects, admirably executed. He likewise painted portraits with great success, and showed as much merit in that style as he did in his compositions of still life. He died in 1507.

**Bos (GASPAB VANDEN),** a Dutch marine painter, was born at Hoorn in 1634. He showed an early genius for the art of painting, and as he advanced in knowledge, he distinguished himself by the goodness of his composition, by a light free touch, a pleasing tint of colour, and an artful manner of handling. He worked with indefatigable application, which probably impaired his health, for he died in 1666, universally regretted.

**BOSCH (BALTHASAR VANDEN).** He was born at Antwerp in 1675, and was placed under one Thomas, whose subjects were apartments with figures, in the manner of Teniers; and the insides of those apartments he decorated with busts, vases, pictures, and other curiosities. Bosch studied the same manner of painting, and with great success; but his friends advised him to employ his pencil on objects of a more elevated kind, because it seemed absurd to see apartments designed with magnificence and richly ornamented, occupied by persons so mean in their appearance, as the figures which he painted. Bosch profited by this advice, and acquired a better style of design and elegance in composition. He also painted portraits with reputation, particularly one of the Duke of Marlborough on horseback, which gained him considerable applause: the horse, however, was painted by Van Bloemen. The pictures of Bosch rose at last to an extravagant price, and became dearer than those of Teniers or Ostade. Some of them have true merit, being well composed, designed, and coloured. The forms of his figures were more elegant than most of his contemporaries. His pencil is light, his touch spirited, and his figures arrayed in the mode of the time. He died in 1715.

**BOSCH (JACOB VANDEN).** This artist was born at Amsterdam in 1636, and painted fruits of various kinds, as peaches, pears, apples, plums, nectarines, and cherries, with extraordinary neatness of pencil. He drew all his objects after nature, and imitated them with so much truth and delicacy, such natural and transparent colour, that they appeared delicious, and almost real. He died in 1676.

**BOSCHAERT (NICHOLAS).** This painter was born at Antwerp in 1696. He studied under Crepu, a painter of flowers, but Boschaert soon excelled his master, and rose to great eminence in that line of art. He also painted fruits in a natural style, and gave to all his objects great delicacy and beauty of expression. He died about 1746.

**BOSCHI (FABRICIO),** a Florentine artist, who was the disciple of Domenico Passignano. Before he was twenty, he painted in fresco a large group illustrative of the history of St. Bonaventure; but his best works are the Death of St. Peter and St. Paul, in a church at Florence, and another picture of the Assumption of the Virgin, for the Dominicans of St. Lucia. He died in 1642.

**BOSCHI (FRANCESCO),** a painter of historical subjects, who was born at Florence in 1619, and died there in 1675. He was instructed in the principles and practice of painting by his uncle, Matteo Rosselli, whose works he completed. Boschi had no small degree of taste in composition, but his greatest merit lay in portrait.

**BOSCHINI (MARCO).** This artist was born in 1613, at Venice, and had the younger Palma for his instructor, whose style he forsook to imitate Tintoretto. Among his principal works may be reckoned a representation of the Last Supper, in the church of St. Girolamo, at Venice. He was also an engraver, and the author of a Practical Guide to the Art of Painting, which was printed in 1660.

**BOSCOLI (ANDREA).** This painter was born at Florence in 1553, and was the disciple of Santi di Titi. He became distinguished by his skill in the chiaro-oscuro, which before him was but imperfectly known in the Florentine school, though Giorgione at Venice, and also Titian, had established it as a principle of art, and made the happiest use of it in their works, some years before. Boscoli had a great freedom of hand, with a surprising force of colour; and the grandeur of his style in design and composition resembles that of his master. He studied after nature, and wherever he travelled, had always a book with blank

paper, to sketch any particular objects that gave him pleasure, in order to preserve clear ideas of them, whenever he wanted to introduce them in his designs. But happening at Loretto to survey the fortifications of that city with attention, while he was busy in drawing a sketch of them, he was seized by the officers of justice, and condemned to be hanged; which sentence would have been executed, if Signior Bandini had not interposed in his behalf, and explained to the magistrate the innocent intention of the painter. He died in 1606.

**BOSELLI (ANTONIO).** This painter was born in the Bergamese territory, and lived about the year 1510. He painted several pictures for the churches in his native country, besides which he exercised the profession of a sculptor.

**BOSSCHAERT (THOMAS WILLEBORTS).** He was born at Bergen-op-Zoom in 1613, and at first was instructed by an ordinary painter in that city; but having too great a natural genius to be content with such a master, he quitted him and went to study at Rome, where he became the disciple of Gerard Segers, and lived with him four years. He had a fine taste in design, and was very correct; his touch was free and full of spirit, his colouring had transparence and truth, and his carnations had so much of softness and life, that he was thought to approach near to Vandyck in portrait and history. This recommended him to the Prince of Orange, who retained him in his service several years. The large picture at the Hague, which emblematically represents War and Peace, and the Martyrdom of St. George in the great church, which were painted by him, are highly commended for goodness of expression, excellent colouring, and an exquisite finishing. He became director at the Academy at Antwerp, and died there in 1656.

**BOTELLI (FELICE).** He was born in 1650, at Piacenza, and studied under Giuseppe Nuvolone. After practising history for some time without much success, he took for his subjects, animals, birds, and fish, which he represented with spirit and beauty. He died in 1732.

**BOTH (JOHN and ANDREW).** As some confusion has taken place among biographers respecting these celebrated brothers, it has been deemed right to bring them into one article. John Both was born at Utrecht in 1610, and was the disciple of Abraham Bloemaert, who at the same time instructed Andrew; but to perfect themselves in design, they went together to Rome, and resided



there a great many years. The genius of John directed him to landscape, in which he rose almost to the highest perfection, making the style of Claude Lorraine his model; and by many, his works are even mentioned in competition with those of that great master. The warmth of his skies, the judicious and regular receding of the objects, and the sweetness of his distances, afford the eye a degree of pleasure, superior to what we feel on viewing the works of almost any other artist. John and Andrew had different talents, and each were admirable in their way. If the former excelled in landscape, the latter inserted the figures, which he designed in the manner of Bamboccio; and those figures were so well adapted, that every picture seemed only the work of one master. The works of these brothers, therefore, are justly admired through all Europe, are universally sought for, and purchased at large prices. Most of their pictures are, for size, between two and five feet long; but in the smaller ones, there is exquisite neatness. They generally express the sunny light of the morning, breaking out from behind woods, hills, or mountains, and diffusing a warm glow over the skies, trees, and the whole face of nature; or else a sunset, with a lovely tinge in the clouds, every object beautifully partaking of a proper degree of natural illumination. And it is observed, that even the different hours of the day are perceptible in the landscapes of John Both, from the propriety of the tints which he uses. By some connoisseurs he is censured for having too much of the tawny in his colouring, and that the leafing of his trees is too yellow, approaching to saffron; but this is not a general fault in his pictures, and though some perhaps may accidentally be liable to that criticism, he corrected the error; besides, many of his pictures are not more tinged with those colours than truth and beauty of nature will justify; and his colouring obtained for him the distinction, which he still possesses, of being called Both of Italy. Descamps says that John painted landscapes, and Andrew figures, in the manner of Bamboccio; and yet in a following paragraph he asserts that Andrew was drowned in a canal at Venice, and that John returned to Utrecht; in which account he appears to follow Sandrart, though other writers agree that it was the landscape painter who was drowned. Houbraken mentions a picture of John Both, which is six feet high, and esteemed his masterpiece: the figures are large, and the story represented is that of Mercury and Argus; the back part is exceedingly clear, the verdure true nature, and the whole admirably handled. The two brothers mutually assisted each other, till the unfortunate death of John in 1650, when

Andrew left Italy, and settled at his native place, where he painted portraits and landscapes in the manner of his brother, and conversations with players at cards, in the style of Bamboccio. Both these masters had extraordinary readiness of hand, and a free, light, sweet pencil; and that they were expeditious is evident from the number of pictures which they finished. Andrew, during the remainder of his life, had as much employment as he could execute; but he was so affected by the melancholy death of his brother, that he survived him only a few years, dying in 1656. Notwithstanding the authority of Houbraken, a late compiler chooses to follow Descamps, in saying that Andrew perished in Italy in 1645, and John returned to Utrecht, where he practised his art, and employed Polemburg in painting the figures.

**BOTICELLO (SANDRO, called FILIPEPI).** He was born at Florence in 1437; and being the disciple of Filippo Lippi, he imitated that master, both in his design and colouring. He executed several works at Florence and Rome, by which he gained great reputation; at the former a Venus rising from the Sea, and another picture of the same goddess adorned by the Graces; and at the latter, he painted sacred subjects, which at that time were much commended. He obtained great honour by his performances in the chapel of Sixtus IV., for which he was very amply rewarded; and for the family of the Medici he finished some portraits, with historical compositions. It was customary with him to introduce a number of figures in all the subjects he designed, disposing them with tolerable judgment and propriety; and in one of his pictures, representing the Adoration of the Magi, the variety and multitude of these accessories is astonishing. Though Boticello received large sums for his works, he lived extravagantly, and died in poverty in 1515. Baccio Baldini engraved a series of plates for the edition of Dante with Landino's commentary, from the designs of Boticello; and this was long regarded as the first book in which engravings from metal plates were introduced.

**BOTSCHILD (SAMUEL),** a painter of history, was born at Sangerhausen, in Saxony, in 1640. He obtained the situation of keeper of the royal gallery at Dresden, and he also formed a school of painting in that city. Some prints were etched by him from his own designs. He died in 1707.

**BOTTA (MARCO ANTONIO).** He was born at Genoa in 1572, and had Bernardo Azzolino, of Naples, for his instructor; after which he went to France, where he painted history and portrait with reputation. He died at Genoa in 1648.

**BOTTALA (GIOVANNI MARIA).** This artist was born near Genoa in 1613, and died at Milan in 1644. He was the scholar of Pietro da Cortona, and obtained the patronage of Cardinal Sacchetti. His reputation was such as to procure him the honourable appellation of Raffaellino, to whose style his works bear no resemblance. His best picture is one of the Reconciliation of Esau and Jacob, in the papal gallery of the Capitol.

**BOTTANI (GIUSEPPE).** This painter was born at Cremona in 1717, and became the scholar of Masucci at Rome; after which he settled in the city of Mantua, where he died in 1784. He painted landscapes in the manner of Gaspar Poussin, but he also occasionally employed his pencil on historical subjects.

**BOTTONI (ALESSANDRO).** He was born at Rome in 1662, and died there in 1706. His talent lay in history, and he became a member of the Academy of St. Luke.

**BOUCHER (FRANCIS).** This artist was born at Paris in 1704, and received his instructions from Le Moine, after which he went to Rome. On his return, he employed himself in every species of his art, but especially in the light and agreeable. His Infant Jesus sleeping is finely coloured, and designed with a flowing outline. The Shepherd sleeping on the Knees of his Shepherdess is a little piece of merit: and his other landscapes are peculiarly happy. His most noted productions are pastoral pieces for tapestry; the Muses, the Four Seasons, a Hunt of Tigers. On account of the gaiety of his subjects he was called the Anacreon of painters. He died in 1770. His elder brother John, who was born at Bourges, was both a painter and engraver, but not above mediocrity.

**BOUCQUET (VICTOR),** an historical and portrait painter, who was born at Furnes, in Flanders, in 1619. He learned the rudiments of the art from his father, who was an artist of little merit. It appears, that afterwards Victor went to Italy, where he improved himself considerably, and on his return home, obtained much employment for the churches, as well as for private persons. In the church at Nieuport is a fine picture by him, representing the death of St. Francis; and in the Town-house another of the Judgment of Cambyzes on Sisamnes. He died about 1660.

**BOUJAS (JUAN ANTONIO),** a Spanish painter of history, who was born at Santiago about 1672. He was the disciple of Luca Jordano, at Madrid; but after remaining there some time, he returned to his native place, where he obtained much employment for the monasteries and churches. He died about 1726.

**BOULLONGNE (LOUIS, the ELDER).** This master was born at Paris in 1609. He was principally distinguished for his ability in copying the works of the most celebrated ancient painters; and the similitude between his pictures and the originals has often surprised and confounded some of the best judges. He painted some historical subjects of his own design, particularly three in the church of Notre Dame at Paris, the subjects of which are St. Paul at Ephesus, the Martyrdom of that Apostle, and the Presentation in the Temple. Boullongne became senior painter to the king, and professor of the Royal Academy of Paris. He died in 1674. He etched three plates from two of his own pictures, and one after Guido.

**BOULLONGNE (BON),** the eldest son of the preceding, was born at Paris in 1649. He acquired the principles of painting from his father, whom he resembled in the skill of copying the works of great masters; proofs of which he gave in his imitations of a picture by Guido, and another by Pierin~~o~~ del Vaga, done so exactly as to deceive the best judges. After a residence of five years at Rome, he returned to Paris, and was admitted a member of the academy, of which ultimately he became a professor. He excelled in history and portrait; his designs were correct, and his colouring good. Besides his paintings in fresco, in two of the chapels of the Invalids, he executed several for the churches and public buildings of Paris. We have also some etchings done by him from his own compositions. He died at Paris in 1717.

**BOULLONGNE (LOUIS, the YOUNGER).** He was the younger son of Louis, and was born at Paris in 1654. He received instructions from his father, and made such improvement, that at the age of eighteen he obtained the first prize in the academy; on which account he was sent to Rome, where he studied for five years, and employed his time in sketching the works of the greatest masters, particularly those of Raffaele; and several of his copies from that divine genius were afterwards used for the Gobelin tapestries. In 1680, he was received into the academy, and his works in the churches of Notre Dame and the Invalids, but particularly his frescoes in the chapel of St. Augustin, procured him a pension and the order of St. Michael, whence he is commonly designated the Chevalier. After the death of Coypel, the king appointed him his principal painter, and gave him a patent of nobility for himself and his descendants. He was also chosen designer of medals to the academy of inscriptions; and lastly, director of that of painting. He excelled in historical and

allegorical subjects; and in all his performances it might easily be observed, that he had studied the ancient masters with care; his colouring was strong, his composition in a good style; the airs of his heads had expression and character; and his figures were correctly designed. He died in 1734.

BOULLONGNE (MAGDELAINE DE). This ingenious lady was born at Paris in 1644. She painted history, but excelled in flowers and fruits. She died in 1710. Her sister, *Genevieve Boullongne*, painted in the same style, and with equal merit. She died, at the age of sixty-three, in 1708.

BOURDON (SEBASTIAN). This painter was born at Montpellier in 1616. The first rudiments of the art were taught him by his father, who was a painter on glass, but afterwards he studied under an indifferent artist at Paris; and yet by the force of his own genius amply supplied himself with those powers which he could not procure from his preceptors. At the age of fourteen, he painted the ceiling of a nobleman's seat near Bourdeaux, and then went to Toulouse, but being unemployed he enlisted into the army. His captain, however, having some taste, and perceiving his genius, gave him his discharge; on which he travelled into Italy, where he became acquainted with Claude Lorraine, whose manner he imitated with great success, as he also did the several styles of Sacchi, Caravaggio, and Bamboccio. His memory also was such that he could copy a picture from mere recollection. After a residence of near three years at Rome, he had some dispute with another painter, who threatened to inform against him as a Protestant, upon which he instantly removed to Venice, and from thence to France. At the age of twenty-seven, he painted the Crucifixion of St. Peter for the church of Notre Dame at Paris, which established his reputation. In 1652 Bourdon went to Stockholm, where Queen Christina appointed him her first painter. After continuing in Sweden some time, he returned to France, and obtained abundant employment. Among his best performances at this period were a Dead Christ, and The Woman taken in Adultery. He died at Paris in 1671. He had an uncommon readiness of hand, though frequently incorrect, particularly in the extremities of his figures. As a proof of his expeditious manner of painting, it is reported, that in one day he drew twelve portraits after life as large as nature, and those not the worst of his performances. His touch is extremely light, his colouring good, his attitudes are full of variety, and generally graceful, and his expression is lively and

animated; however, his conceptions were often extravagant, nor will many of his compositions stand a critical examination. His landscapes are in the taste of Titian, but seem rather designed from imagination than nature; yet several of them have a beautiful effect; and he usually enriched his pastoral scenes with a number of figures and animals. His pictures are seldom finished, and those which appear most so are not always his best. Sir Joshua Reynolds had his *Return of the Ark*, of which he thought very highly. Bourdon was also a good engraver, and his prints are etched in a masterly style.

BOURGUIGNON, *see* CORTESI.

BOURGEOIS (FRANCIS). This artist was born in London, of Swiss parents, in 1756. His early destination was the army, under the patronage of Lord Heathfield, who was his father's friend; but evincing a taste for painting, he was placed under Louthembourg, whose style he adopted in his landscapes and sea-pieces. In 1776 he went to Italy, and on his return exhibited several specimens of his talent at Somerset-house. In 1791 he was appointed painter to the King of Poland, who conferred on him the honour of knighthood. Three years afterwards, his late majesty George III. nominated him his landscape painter; previous to which he had been admitted a member of the Royal Academy. Some time before his death, by the request of Mr. Noel Desenfans, he became possessed of a noble collection of pictures, which, by his own last will, he left to Dulwich College, with 10,000*l.* to keep them in preservation; 2000*l.* for the repair of the gallery, and 1000*l.* to the master and fellows of that foundation. Sir Francis died January 8, 1811; and his remains, with those of his friend Desenfans, were interred in the chapel of Dulwich College. As an artist, he belongs to the second class, and was a close imitator of Louthembourg. His conception of his subject, as well as the grouping of his figures, was happily conformable to nature; but he was defective in his finishing, and so much a mannerist in his colouring, that his paintings may be recognised at a glance.

BOUT (FRANCIS), *see* BODEWYNS.

BOUTEUX (PIERRE LE). This French artist was born at Paris in 1692. He professed history, but never rose above mediocrity. He died in 1750.

BOVINI (FRANCESCO). This artist appears to have been a native of Ferrara, but all the knowledge we have of him is from his works, the principal of which are two altar-pieces in the above

city, one of the Wise Men's Offering, and the other, of the Immaculate Conception.

**BOWER (EDWARD)**, an English portrait painter in the reign of Charles I. All our information of him is from Lord Orford, who says that he painted the likenesses of John Pym, General Fairfax, and John Lord Fairfax. The two last were engraved by Hollar.

**BOUYS (ANDREW)**, a French artist, who was born in Provence about the year 1681. He studied under Francis de Troy, and afterwards professed portrait painting at Paris. He also engraved in mezzotinto, and died about 1730.

**BOUZONNET (ANTONY)**. He was born at Lyons in 1694, and studied under Stella, who was his maternal uncle; but though he aimed to imitate his manner, it was with little success. He died in 1682.

**BOYDELL (JOSIAH)**. He was the nephew and successor of the celebrated Alderman John Boydell, and was born at Stanton in Shropshire about 1750. Being sent for by his uncle, and discovering some turn for painting and engraving, he was regularly instructed in both arts. In the former he painted some portraits, and a few of the pictures for the edition of Shakspeare; but they are feebly designed, and indifferently coloured. On the death of the alderman, he was chosen unanimously to the vacant gown by the Ward of Cheap, but afterwards, in 1809, resigned it, on account of ill health. He died at Halliford in Middlesex, March 27, 1817.

**BOYERMANS (THEODORE)**, a Flemish painter, was born at Antwerp, and the disciple of Rubens, to whose style he devoted himself. He was a correct designer, an excellent colourist, and a perfect master of the chiaro-oscuro. Most of his works are in the churches and public buildings of Antwerp, and other parts of Flanders. One of the best is a picture of Francis Xavier converting the Indians, in the church of the Jesuits at Ypres.

**BRACELLI (GIOVANNI BATTISTA)**, a Genoese artist, who was the pupil of Giovanni Battista Paggi, whose style of painting he followed. His subjects were historical, but he had also a taste for architecture, and engraved some plates in that line. He died in 1609.

**BRACCIOLI (GIOVANNI FRANCESCO)**. He was a native of Ferrara, and studied successively under Parolini and Crespi, at Bologna. His performances are mostly confined to the churches

and religious edifices of his native city ; and the best of them are an Annunciation ; a Scourging of Christ ; and the Crowning with Thorns. He died at the age of 64 in 1762.

**BRAKENBURG (RAINIER).** He was born at Haerlem in 1649, and became the disciple of Mommers ; but it is supposed that he studied afterwards under Bernard Schendel. His subjects were like those of Brouwer, and he resembled that master, not only in his genius and style of composition, but also in his dissolute manner of life. In some of his pictures he seems to have aimed at an imitation of Ostade. He designed his figures after nature, and represented them in the habit of the time. His subjects were the feasts of boors, the amusements of villagers, dancings, and conversations ; in which love and wine were never omitted. His compositions are ingenious, and full of variety in their actions and attitudes, though the forms of his men and women are invariably the same, and always copied from vulgar life. His colouring is strong and natural, and his touch vigorous and firm ; but it is to be regretted that he had not a better taste of design. The pictures of his latter time are not so carefully executed, particularly in the extremities.

**BRAMBILLA (GIOVANNI BATTISTA),** a modern artist of Piedmont, who studied painting under Carlo Delfino, after which he became distinguished in the historical department at Turin, where he executed an altar-piece of the Death of St. Dalmatius. He lived about the year 1772.

**BRAMER (LEONARD).** He was born at Delft in 1596, and learned the art of painting in the school of Rembrandt, whose manner he imitated in small. In his eighteenth year, he went to Rome for improvement ; but though he continued in Italy for some years, and acquired some grace, he could never divest himself of the Flemish style. He had a good taste in design ; his expression is commendable, and in some of his compositions noble. His pencil is delicate, and his colouring peculiar in the tints, being also remarkably thin in many parts, so as barely to cover the panel ; yet, by great skill in the management of the chiaro-oscuro, the tone is bright, bold, and full of lustre, particularly in the vases, which he was fond of introducing, because he knew how to give them a rich and fine relieve. He also accustomed himself to paint with a thin body of colour, especially in the browns, and shadowy parts, in order to give his pictures a greater transparency. In many cities of Italy, as well as at Rome, he left proofs of his merit, which rendered his name famous ; so that his works, being rarely to be met with out of that country, fetch con-



siderable prices. One of his most capital pictures is the Raising of Lazarus, which exhibits a charming opposition of light and shadow. Another is the Denial of St. Peter, and both are painted in his best manner, bright, transparent, and finely penciled. In the palace of Ryswick are several valuable paintings by this master; but none of his pictures can be more admired than a small one on copper, representing the story of Pyramus and Thisbe.

BRAND (JOHN CHRISTIAN), a German artist, was born at Vienna in 1723. He became a professor in the Imperial Academy, and was distinguished as a painter of landscapes. He also engraved some prints in a good style: he died about 1793. His brother, *Frederick Augustus Brand*, was born at Vienna in 1730. He became a member of the Imperial Academy, and painted both historical subjects and landscapes. Some of his prints are also well executed.

BRANDEL (PETER). This artist was born in 1660 at Prague, where he was placed under John Schroeter, painter to the court. After he had been with him about four years, his rising merit excited the jealousy of Schroeter, and in a short time they separated. The immediate occasion of the rupture was this: Brandel had received an order from his master to paint a small altar-piece, and when Schroeter, in the evening, came to see how the work went on, and found Brandel amusing himself, he began to abuse him for his idleness, without observing that the picture was already finished. Justly resenting this treatment, the young man quitted his master, and began to practise the art on his own account. Most of the churches at Prague and Breslaw possess his works; and the Prince of Harzfeld gave him one hundred ducats for a picture of St. Jerome at half length. He spent the greatest part of his life at Prague, where he wasted his acquisitions by irregular conduct; he therefore died very poor, and was buried in 1739 by charitable contributions. A proper respect, however, was paid to his talents, for his funeral was attended by a solemn procession, in which three hundred tapers of wax were carried before the corpse by ecclesiastics. Brandel had a good genius, and consulted nature; his invention was ready, his manner of painting expeditious, and he avoided loading his compositions. His colouring is natural, though in his shadows he is sometimes too black.

BRANDENBERG (JOHN), a painter of historical subjects and battle-pieces, was born at Zug, in Switzerland, in 1660, and died at Zurich in 1729. He studied under his father, Thomas Bran-

denberg, a painter, on whose death he went to Italy, where he copied the works of Giulio Romano, and when he returned to Switzerland he obtained much employment in the churches and convents of the Catholic Cantons; and he also painted some pastoral pieces, in fresco, on the ceiling of the assembly rooms at Zurich. His composition was good, and his colouring lively. His paintings of military subjects were also much admired.

**BRANDI (GIACINTO).** He was born at Poli, near Rome, in 1623, and was the scholar of Lanfranco, whose style he followed for some time. Having acquired a considerable reputation by his composition and colouring, he was employed in many of the churches and palaces at Rome and the neighbouring cities; but though he had merit in his profession, yet from his eagerness to gain wealth, and undertaking more than he could properly execute, he became contemptible. He had indeed a lively genius and a free pencil, but he was exceedingly incorrect, and his colouring was weak and disagreeable. His daughter married Rosa di Tivoli, of whom Giacinto conceived a mean opinion, because he painted nothing but cattle. This behaviour made so strong an impression on Rosa, that, to requite it, he bought all sorts of clothes proper for his bride, and laid them in her apartment; then rising very early on the morning after his marriage, he collected every article that his wife had worn, and sent them back to her father, with this message, "That a good painter of beasts was as likely to grow rich, as a bad painter of men." Brandi died in 1691.

**BRANDMULLER (GREGORY).** This artist, who was born at Basle in 1661, acquired the knowledge of design by studying and copying good prints, in consequence of which he was placed with Casper Meyer. After studying some time under that artist, he went to Paris, where he became a scholar to Le Brun, who was so much delighted with the progress he made, that he intrusted him with the execution of several designs under his own immediate inspection. This, however, excited the envy and jealousy of the other students to such a degree, that Brandmuller thought it prudent to retire to his own country, though not before he had obtained the prize in the Royal Academy. He excelled in history and portrait, and his genius resembled that of Le Brun, his subjects being full of fire, and treated with elevation and grandeur. His design is correct, and his expression just and animated. He had a good method of colouring, laying on each mass in so proper a manner as to avoid breaking or torturing his

tints, which made his colours retain their original beauty and strength, without fading. He was fond of painting portraits in an historical style, and was commended for the resemblance of the persons who were his models, and for the agreeable taste in his compositions. He died in 1691.

**BRAY (SOLOMON DE).** This painter was born at Haerlem in 1597, or, according to Descamps, in 1579. He was reckoned among the best artists of his time, and painted a number of portraits, in a small as well as in a large size, for persons of the greatest distinction. He died in 1664. His son, *Jacob de Bray*, distinguished himself by his drawings as well as his paintings. At Amsterdam is a picture by him, of David playing before the Ark, which is spoken of in high terms. It is finished with a clean touch, and the colouring appears as fresh as if it had but newly come from the easel. He had uncommon skill in designing naked figures; and his drawings on vellum and paper are extremely fine; they are finished in red and black chalk. He was living in 1680.

**BREA (LODOVICO).** This old painter was born at Nizza, and flourished from 1483 to 1513. He is considered as the founder of the Ligurian school of painting, and many of his works are at Genoa. The heads in his pieces are fine, and the colour still lively; the folds of his draperies graceful, the attitudes of his figures proper, and the composition correct. He painted on a small scale, and among the best of his works are a Massacre of the Infants, and a St. John.

**BREBIETTE (PIERRE),** a French artist, who was born at Mante on the Seine in 1596. Of his paintings we know nothing more than that he stood in a respectable class among his contemporaries; but, as an engraver, he is esteemed for the spirit with which he executed plates; some after his own designs, and others from the works of great masters. He also painted and engraved his own portrait.

**BREDA, or BREDAEL (PETER VAN).** This artist was born at Antwerp in 1630. He studied landscape after nature, and adorned his designs with figures correctly drawn and judiciously grouped. His grounds are well broken, and the trees and waters, which he always sketched upon the spot, have not only truth, but are remarkable for clearness and good handling; and his scenes are generally enriched with Roman buildings, fountains, monu-

ments, and ruins. Though his style resembled that of John Brueghel, he is far inferior to that master. He became director of the academy at Antwerp, where he died in 1681.

**BREDA (JOHN VAN).** He was born at Antwerp in 1683, and till the age of eighteen was instructed by his father, Alexander Van Breda, an artist who was much esteemed for landscapes, views of Italian scenery, fairs, and markets, with animals and figures. Among the variety of capital paintings at that time in the possession of John de Witt, at Antwerp, Breda made those of Velvet Brueghel his particular study; and he also employed himself in copying the pictures of several other great masters with such exactness, as scarcely to leave it in the power of any person to distinguish the one from the other. Having established his reputation, Breda visited London with Rysbrack the sculptor; and, while here, rose to such esteem as to be patronized by persons of the highest rank, particularly the unfortunate Earl of Derwentwater. After residing some years in England, he returned to Antwerp, where he was honoured with a visit by Louis XV., who purchased four of his pictures, of which the subjects were, Christ at the Sea of Tiberias; Christ performing Miracles; and two landscapes, with a number of figures, exquisitely drawn and finished. Breda approached nearer to Brueghel and Wouvermans than any other artist of his time. His landscapes are in the style of the former, and his conversations, figures, fairs, skirmishes, or battles, in that of the latter. His colouring is good, his touch neat, his skies and distances natural, his taste of design agreeable; his grounds are well broken, and his figures properly placed. In short, he was a painter of such rank, that the value and estimation of his works must always increase; and it may fairly be said, that in some of his pictures he shows as much fire as Brueghel, though there are critics who speak contemptuously of his skies and distances, as too blue and gaudy. He died in 1750.

**BREEMBERG (BARTHOLOMEW).** He was born at Utrecht in 1620, but went early to Rome, where he obtained the name of Bartolomeo, which was given him by the society of Flemish painters called Bentvogels. He studied landscape after nature, in the environs of that city, and acquired an elegant and charming taste. The number of ruins which he continually beheld afforded him a variety of beautiful objects with which to adorn his pictures, and the trees and shrubs about Tivoli and Frascati are admirably adapted to painting, both in their form and colour.

The figures he introduces are well executed, and disposed with propriety; and so are the animals, which he touched with extraordinary spirit and freedom. He mostly painted in a small size, and whenever he attempted a larger, his figures proved less correct. His first manner was rather too black, but his second is better coloured and finished, particularly on account of the ultramarine which he used in the latter part of his life. The taste of Breemberg was entirely of the Roman school; he embellished his landscapes with historical subjects, and his works are always distinguished by elegant architecture or noble ruins. The figures in his compositions are gracefully proportioned and designed, their draperies easy and ornamental; and even in his smallest figures the expression is lively, sensible, and natural. He died in 1660. Breemberg etched several plates, from his own designs, in a spirited style.

**BREKELENKAMP** (———). This painter was a native of Holland, and the disciple of Gerard Douw, to whose style he did not strictly adhere, but formed one of his own, in which there appears a palpable imitation of Rembrandt. His subjects are the inside of cottages, with conversations, which he painted with spirit, and a strict attention to the chiaro-oscuro. He lived about 1650.

**BRENTANA (SIMONE)**, an historical painter of Venice, was born in 1656, and died at Verona about 1726. He was an imitator, but not a servile one, of Tintoretto. Most of his pictures are in the churches of Italy, or in the palaces of its princes.

**BRENTEL (FREDERIC)**. He was born at Strasburgh in 1570, and died in 1622. He painted historical subjects and landscapes.

**BRESCIA (GIOVANNI MARIA DA)**. This painter was born at Brescia about 1460. He was originally a goldsmith; after which he took to painting and engraving, following both arts till he became a Carmelite. Notwithstanding this, he still exercised his pencil and burin, and painted some religious subjects in his monastery. He died about 1510.

**BRESCIA (LEONARDO)**. He was born at Ferrara, in the religious edifices of which city are most of his works, the best being the Assumption of the Virgin; an Annunciation; and the Resurrection. He lived about 1540.

**BRESCIANO, or BRESCIANNIO (GIOVITA)**. A painter of history, who was the disciple of Lattanzio Gambara, and died about the year 1599. He painted religious subjects in oil and fresco.

**BREYDEL (CHARLES).** This artist was born at Antwerp in 1677. He was the scholar of Rysbrack, the landscape painter, with whom he continued three years, and then travelled for improvement. His brother Francis being settled at the court of Hesse-Cassel, he went thither, and was retained in the service of the same prince some time. After this he went to Amsterdam, where he copied several views of the Rhine, from the designs of Griffier, by which his colouring, penciling, and taste were much improved. He was curious enough to survey those prospects of the Rhine on the spot, which he had copied before; so that the works of Griffier were his second and best school. At last he settled at Ghent, where he might have enriched himself if he had acted with discretion; but, to gratify his extravagance, he only studied how to earn money expeditiously; for which purpose he often painted slight pictures, the value of which was barely proportioned to the prices he was to receive for them. For some years before his death he was afflicted with the gout, and though he worked in the intervals of ease, he did not paint with the same spirit, delicate finishing, and firmness of touch, as in his early days. In his works may be observed two manners. While the ideas and the style of Griffier were his models, his pictures had true merit and excellent colour. His subjects then were views of the Rhine, with boats, and a number of figures, and animals well designed and neatly executed. This manner he suddenly changed to imitate Velvet Brueghel, and his subjects in this style are battles, sieges, and encampments, which procured him the name of Chevalier. Though he was a copier of the prints of Vandermeulen, sometimes taking whole figures, as well as designs from that master, yet he afterwards composed readily in that style, without being indebted to any other artist. Some of his pictures are too laboured, but others are full of harmony. He died in 1744.

**BREYDEL (FRANCIS).** This artist was brother of the preceding, and born at Antwerp in 1679. It is supposed that he was a scholar of Rysbrack, though he chose different subjects. At an early time of life, his portraits procured him the appointment of painter to the court of Hesse-Cassel. He also painted conversations, feasts, assemblies, and carnivals; which subjects he observed to be very attractive, and on that account he was induced to execute many pictures in that style. From a levity of temper, he quitted the court of Hesse, and came to England, and continued here several years with his friend Vandermyn. His

conversations and other compositions are finely executed, agreeably coloured, and well disposed; and those pictures of his hand are mostly preferred, where he has endeavoured to give a proper variety to his figures. The dresses are in the mode of the time; the persons represented are of different ranks and occupations, mixed with some of the military order, and through the whole there is an appearance of nature, truth, and spirit. He died in 1750.

**BRIL (MATTHEW).** This painter was born at Antwerp in 1550, and learned the rudiments of his art in that city; after which he went to Rome, and in a few years displayed so much merit in landscape and history, that Pope Gregory XIII. employed him to work in the Vatican, and allowed him an honourable pension till his death in 1584.

**BRIL (PAUL).** This excellent artist was the brother of the preceding, and born at Antwerp in 1554. He studied under Daniel Voltelmans; and afterwards found employment in painting the cases of harpsichords, but hearing of the fame which his brother had acquired in Italy, he resolved to go thither, and try his fortune. Accordingly, though his finances were low, he set out for Rome, travelling all the way on foot, and supporting himself by the occasional exercise of his talents. On his arrival, he was well received by his brother, who gave him instructions. Hitherto his manner was stiff, his pictures had a predominant brown and yellow tinge, and his design and colouring were equally indifferent; but when he saw the works of Titian, he altered his style entirely, and fixed upon one that was abundantly pleasing, with a charming tone of colour. The pension and employment which his brother had enjoyed at the Vatican was also conferred upon Paul, who not only surpassed him, but rose to be the first in his profession. Annibal Caracci frequently painted the figures in his landscapes. His manner of painting was true, sweet, and tender; the touching of his trees firm, and yet delicate; his scenery, situations, and distances are admirable, most of them being taken from nature, and the masses of his light and shadow are strong and judicious; though, in some of his small easel pictures, he may by some be accounted rather too green. In the latter part of his life he painted landscapes on a small size on copper, but beautiful and exquisitely finished. The works of this master are rarely met with, especially those of the larger size, and they afford extremely high prices in every part of Europe. Fifty years ago, one of his landscapes was sold in Hol-

land for 160*l.*, and another at an auction in London for more than 120 guineas, and yet they were reckoned cheap. The author of this book had a large landscape in the best manner of Paul, with figures by one of the Caracci, the scene being taken from nature, on the banks of the Tyber; but the greatest of his works is the landscape sixty-eight feet wide in the Sala Clementina, at Rome, which was painted by order of Pope Clement VIII., and in it is introduced the saint of that name thrown into the sea. Paul Brill etched several landscapes from his own designs. He died in 1626.

**BRINCKMAN (PHILIP JEROME).** This artist was born at Spires in 1709. His master was Delham, a landscape painter, but he also executed occasionally some historical pieces, in which he imitated Rembrandt. Brinckman became painter to the Elector of Mentz, and keeper of the gallery in that city. He also etched some plates from his own designs. He died about 1751.

**BRIZE (CORNELIUS),** a Dutch painter, whose talent lay in the representation of bass-relief, armour, shields, weapons, and volumes lying open, finished in a manner that was really curious; and grouped with all the art, elegance, and judgment, that the nature of his subjects would admit. There is a picture in the Old Man's Hospital, at Amsterdam, which has extraordinary merit; the subject of it is Old Age persecuted by Poverty; the figures are painted by Grebber, and the still life by Brize.

**BRIZIO (FRANCESCO),** an Italian artist, was born at Bologna in 1574. He received his first instruction in the school of Passerotti, but afterwards he became the disciple of Ludovico Caracci. He indefatigably studied the principles of perspective and architecture, and arrived at such a degree of excellence in his compositions in that style, that his works obtained universal approbation. His pictures were not only admired for the truth of the perspective, and the beauty of the colouring, but also for the grandeur of the ideas, the majestic style of the architecture, the elegance of the ornaments, and the noble taste of landscape, which he introduced to set off his buildings. Brizio was also an engraver in the manner of his instructor in that art, Agostino Caracci. He had a son called *Filippo*, who was the scholar of Guido, and painted some fine altar-pieces at Bologna.

**BROECK (CRISPIN VANDEN).** This artist was born at Antwerp about 1530, and studied under Mauri Floris, after which



he painted history for some time. He was also an architect and engraver, in which last capacity he worked both on wood and copper. He had a daughter, *Barbara*, who was born at Antwerp in 1560, and distinguished herself by engraving from her father's designs.

**BROECK (ELIAS VANDEN).** He was of the same family with the preceding, and born at Antwerp in 1657. He was first the disciple of Ernest Stuvén, but afterwards of Mignon, and painted fruit, flowers, frogs, and reptiles, in a loose, easy, and natural manner. From his manner of handling, it seems very probable that he had been partly instructed by De Heem, or at least that he studied the works of that master diligently. He designed and coloured every object after nature; and that he might have his models always ready, he furnished his garden with all the species that he was accustomed to imitate. He died at Amsterdam in 1711.

**BROERS (—).** Though the subjects which this Dutch artist chose were of the lowest kind, he executed them with truth, liveliness, and humour. He was particularly attentive to express the manners, dress, and unpolished forms of the boors in his own country, and he performed it with a strong character of nature. He had a light clean touch, with a free manner of penciling, and he always grouped his figures with skill. His keeping was remarkably good in the back grounds, trees, and distances; and the whole of his compositions produced an agreeable effect.

**BROMPTON (ROBERT),** an English artist. He was the pupil of Benjamin Wilson, after which he went to Italy, where he studied some time under Mengs. When Lord Northampton went ambassador to Venice, he was accompanied by Brompton, who, while there, painted the portraits of Edward Duke of York, and others of the English nobility, in one piece. This picture was exhibited at the rooms in Spring Gardens in 1767. Not finding here the encouragement he expected, he went to Petersburg, where he died about 1790.

**BRONCKHORST (PETEN VAN).** He was born at Delft in 1588, and learned the art of painting in that city, though his master is not mentioned. His subjects were views of ancient and modern churches, filled with historical figures, which he executed in a manner that gave his pictures great effect. In the Council Chamber at Delft are two fine paintings by this master, one representing the Judgment of Solomon, and the other Christ driving the Money-changers out of the Temple. He died in 1661.

**BRONCKHORST (JOHN VAN).** He was born at Utrecht in 1603, and was placed under John Verburg, a painter on glass, before he was eleven years of age. He went afterwards to Brabant, in order to proceed to France, but stopped on his journey with Peter Mattys, an artist in the same line at Verburg, with whom he continued some time. At his return home he was much employed, and yet was dissatisfied with his own productions, because they appeared inferior to those ideas which he had formed of his art. At last, on meeting with Cornelius Poelemburg, he was so charmed with his taste of design, penciling, and colouring, that he immediately devoted himself to the study of his manner. This was in his thirty-sixth year, and from that time he relinquished his old business for oil painting, and by the neatness and high finishing of his works, as well as by the elegant choice of his subjects, he obtained a lasting reputation. In the choir of the new church at Amsterdam, there are three of his paintings on glass, which are shown as curiosities; and in the same church, on the folding doors of the organ, are three fine historical paintings in oil: the Triumph of David over Goliath; the Anointing of Saul; and the Attempt of Saul to kill David. He etched some landscapes after his own designs, and those of Poelemburg.

**BRONCHORST (JOHN).** He was born at Leyden in 1648, and had no particular master but the power of his own genius; yet his incessant application enabled him to distinguish himself as one of the most eminent painters of his time in water-colours. His subjects were birds and animals of all kinds, wild and tame, which he copied after nature, with uncommon life, exactness, and expression. He died in 1723.

**BRONZINO, see ALLORI.**

**BRONZINI (AGNOLO).** He was born at Florence in 1511, and was the disciple of Pontormo, with whom he continued several years, till he so effectually acquired his style and manner, that the works of the one were frequently mistaken for those of the other. It seemed surprising that Bronzini should succeed so happily in the imitation of his master, as the general behaviour of that artist to his pupils was morose, and he rarely permitted any of them to see him finish his pictures. But the industry and good-nature of Bronzini subdued the reserve of Pontormo so far that he loved him as much as if he had been his own son, and afforded him those opportunities of improvement which he denied to others. Among his paintings at Florence, a Nativity is men-

tioned as an incomparable performance; and also a Venus embracing Cupid, attended on one side by mirthful Loves, and on the other by Jealousy, Fraud, and other allegorical figures. This last picture was sent to the French king, Francis I. Pontormo dying without having finished the chapel of St. Lorenzo at Florence, the Duke appointed Bronzini to complete that work; in the execution of which commission he evinced a judgment superior even to his master. Bronzini also painted portraits, and among others which he produced, were those of Andria Doria, Dante, Boccaccio, and Petrarch; he likewise painted the portraits of the illustrious persons of the house of Medici. His works at Florence, Pesaro, and Pisa, are lasting monuments of his merit; and the many amiable qualities of his mind engaged the affections of all as long as he lived, and made his memory respected after his death. His taste of design was grand, though his figures were frequently too tall. His pencil was neat, but free; his colouring resembled that of Pontormo; and in his draperies he imitated Michel Angelo Buonarroti. He died in 1580.

**BROOKING** (——). This ingenious artist was born about 1720. He had some situation in the dock-yard at Deptford, and having a taste for drawing, applied his talent to the painting of marine subjects, in which he rose to an eminence little inferior to Vandervelde or Backhuysen. Unfortunately for the art, he lived in obscurity, and died in 1759.

**BROUWER, or BRAUWER (ADRIAN).** This famous artist was born, according to one account, at Oudenarde in Flanders, but to others, at Haerlem in Holland, in 1608. His parentage was mean, and his mother sold to the peasants bonnets and handkerchiefs, which Adrian, while a child, painted with flowers and birds. These being noticed by Frank Hals, he was so pleased with the performance, that he proposed to take the boy as an apprentice, and Brouwer gladly accepted the offer. His master, on discovering his superior genius, separated him from his companions that he might profit by his talents. He locked him up in a garret, and though he made him work hard, nearly starved him. This cruelty exciting the pity of Adrian Van Ostade, who was also a pupil of Hals, he advised Brouwer to make his escape. This counsel he followed, and took refuge in a church, but was soon recognised, and conveyed back to his master, who, for some time, behaved more kindly; but his avarice and tyranny returning, compelled Brouwer to run away again, with more success than before. He got to Amsterdam, where he had the pleasure to

find that his name was already known, and that his works bore a good price. A picture dealer with whom he lodged gave him one hundred ducatoons for a painting representing Gamesters; and Brouwer, who had never possessed so much money in his life, spent the whole in ten days. He then returned to his employer, and on being asked what he had done with his money, he answered that he had got rid of it, that he might be more at leisure. This unfortunate propensity to alternate work and dissipation marked the whole of his life, and involved him in many extraordinary adventures. When he had finished any piece he offered it for sale, and if it did not produce the expected price, he would burn it and begin another. Possessing a vein of low humour, and desirous of new scenes, he went to Antwerp, where he was taken up as a spy, and sent to the prison in which the Duke d'Arenberg was confined. That nobleman lived in friendship with Rubens, who often went to visit him in his confinement; and the duke having observed the genius of Brouwer, without knowing who he was, desired Rubens to bring with him, at his next visit, a palette and pencils for a painter who was in custody along with him. These materials were given to Brouwer, who took for his subject a Group of Soldiers playing at Cards in a corner of the prison. When the picture was finished, and shown to Rubens, he cried out that it was painted by Brouwer; whose works he had often seen and admired. The duke, delighted with the discovery, set a proper value on the performance; and though Rubens offered six hundred guilders for it, the duke refused to part with it, but presented the painter with a much larger sum. Rubens lost no time in procuring the enlargement of Brouwer, and took him into his own house; but the levity of his temper was such, that he considered his situation as a state of confinement. He therefore quitted Rubens, and went to France, but after leading a wandering life some time, he returned to Antwerp, where he was taken ill, and died in a hospital in 1640. He was buried in an obscure manner; but when Rubens knew it, he had the body re-interred with funeral pomp, in the church of the Carmelites; and he intended also to have had a superb monument erected to his memory, had he lived to see it executed; though Sandrart says there was a magnificent one over his grave, with an epitaph to perpetuate his honour. Such were the talents and such the end of Brouwer, who attained distinguished eminence in his style of painting. His subjects were taken from low life, and copied after nature, such as droll conversations, feasts, taverns, drunken quarrels, boors playing at cards, or surgeons dressing

wounds. His expression is so lively and characteristic, the management of his colours so surprising, and the truth united with such exquisite finishing, correctness of drawing, and transparence, that his pictures are inestimable; several of his designs have been engraved, and some were etched by himself.

**BROWN (ROBERT).** This artist was a native of London, and the scholar of Sir James Thornhill, under whom he worked in the cupola of St. Paul's. After this he became a painter of portraits and historical subjects. In the latter department, he painted the altar-piece in the church of St. Andrew Undershaft; the Transfiguration, in St. Botolph, Aldgate; for St. Andrew's, Holborn, the figures of St. Andrew and St. John; and in the chapel in Bedford-row, St. John the Baptist, and St. John the Evangelist. He died about 1770.

**BROWN (JOHN),** a Scotch artist, was the son of a watchmaker at Edinburgh, and born there in 1752. We are not told by whom he was instructed in the art which he professed; but in 1771 he went to Italy, and during the space of ten years that he spent there, was never a day without the pencil or the crayon in his hand, and Michel Angelo in his imagination. By continued practice he obtained a correctness of outline not often surpassed; but he unfortunately neglected the mechanism of the palette, till his taste was so refined that Titian, Murillo, and Corregio made him tremble when he touched the canvas. While in Italy he formed an acquaintance with Mr. Townley, and Sir William Young, whom he accompanied in their tour to Sicily, where he took some beautiful drawings. On his return home, he resided some time at Edinburgh, where he was befriended by Lord Monboddo. In 1786 he came to London, and obtained employment as a painter of small portraits, in black-lead pencil, which were always correctly drawn, and with remarkable taste. Unfortunately, however, his life was short, and incessant application brought on a pulmonary complaint, which compelled him to return to Scotland, where he died, September 5, 1787. Mr. Brown was a man of mild manners, and excellent understanding. He was not only well acquainted with the principles of painting, but with sculpture and music, of which sufficient evidence appeared after his death, in a volume of "Letters on the Poetry and Music of the Italian Opera," published for the benefit of his widow, in 1789. He left some highly finished portraits, in pencil drawing, and many good sketches of Italian scenery, in the same manner.

**BRU (MOSEN VICENTE)**, a Spanish artist, who was born at Valencia in 1682. He studied under Juan Conchillos; and at the age of twenty painted several altar-pieces, but died shortly after, to the great loss of the art, in 1703.

**BRUEGHEL, or BREUGHEL (PETER)**, called the Old, to distinguish him from his son, from whom descended a family of artists. He was born at Brueghel, a village near Breda, in 1510, and learned the first principles of his art from Peter Cock, or Koeck, whose daughter he afterwards married. Having acquired all the knowledge which his master could impart, he set out for Italy, and in his route studied nature amidst the mountains of the Tyrol, and the magnificent scenery of the Alps: besides which he also availed himself of the finest works that could be found in Rome. On his return to his own country, he resided some time at Antwerp, from whence he removed to Brussels; but while employed by the magistrates in taking views of the canal which falls into the Scheldt, he sickened and died, in 1570. Before his death he caused all his licentious and satirical designs to be burnt in his presence. Brueghel excelled in landscapes, and droll subjects, resembling those of Teniers, and he was particularly fond of representing the marches of armies, robberies, gipsies, skirmishes, sports, dances, weddings; and drunken quarrels; for the better observation of which, he often assumed the habit of a peasant, and joined the meaner boors in their feasts and amusements. His figures were correct, and the draperies well chosen; the heads and hands were touched with spirit, and his expression, though not elegant, was faithful to nature. Sir Joshua Reynolds says, he was totally ignorant of all the mechanical art of making a picture; yet there is in his *Slaughter of the Innocents*, which Sir Joshua saw in his travels, much thinking, and a variety of distress sufficient for twenty modern pictures. His best performance is in the imperial collection at Vienna, the subject of which is the *Building of the Tower of Babel*. Brueghel, for his amusement, engraved some landscapes and grotesque pieces.

**BRUEGHEL (PETER PETERSZ)**. This painter, who was called the Young, to distinguish him from his father, Peter Brueghel the Elder, was born at Brussels, and is universally known by the name of Hellish Brueghel, on account of the subjects which he delighted to paint. He was the scholar of Gilles Coningsloo; but his compositions rather excite disgust than pleasure, his human figures being little more elegant than his infernal, and, though freely penciled, and not ill coloured, yet few persons can feel any

pleasure in looking upon them. Besides his fondness for describing imaginary forms of horror, he scarcely ever designed any historical subject, except those that admitted of witches and devils; as Orpheus charming Pluto and Proserpine to procure the deliverance of Eurydice, surrounded with horrible shapes and appearances; Saul and Samuel at Endor; or, St. Anthony's Temptations. He died in 1642.

BRUEGHEL (JOHN, called VELVET BRUEGHEL). He was the son of Peter Brueghel the Old, and was born at Brussels in 1560. He learned the first principles of the art from his father, and after his death was taught to paint in miniature by Peter Koeck Van Aalst; but his last master was Peter Goekindt, by whom he was instructed in oil painting. He began with painting fruit and flowers after nature, which he executed with incredible neatness; but when he went to Italy, he altered his subjects to landscapes, sea-ports, and markets, with a number of figures, wonderfully exact, and correctly drawn, though of a small size. His touch is delicate, his figures are correct, and the carriages which he was fond of introducing into his landscapes are admirably represented; but his distances have rather too bluish a tinge in some of his works. Rubens admired him so much that he desired him to insert the landscape scenery in several of his pictures; in return for which, he often painted the figures in those of his friend. One of their finest joint performances was the picture of Adam and Eve in Paradise. Brueghel also assisted in a similar manner Steenwyck, Mompert, Rothenamer, and Van Balen. Houbraken mentions a picture, three feet high and four broad, painted by Brueghel, and speaks of it as being the admiration of every beholder. So great is the variety of fruits, flowers, and trees, on the foreground, that the eye is perfectly bewildered; and though the proportions of the objects are but of a small size, yet to the observer they seem like nature itself; particularly a fig-tree in a large garden pot, which appears wonderfully exact in the colouring of the stem, branches, and fruit. This picture was sold at Amsterdam for 2825 guilders (above 280*l.* sterling): the figures in it, Vertumnus and Pomona, were painted by Rubens. In the gallery of the archiepiscopal palace at Milan is a lovely landscape of this master, representing a Desert, in which Giovanni Battista Crespi painted the figure of St. Jerome; and among a great number preserved in the Ambrósian Library in that city, is an oval picture of the Virgin, by Rubens, encompassed with a garland of flowers, by Brueghel. This artist, on account of the

peculiarity of his dress, obtained the name of Velvet Brueghel, or Feuweeler. He died in 1625, but according to others in 1642.

**BRUEGHEL (ABRAHAM)**, called the Neapolitan. This artist was born at Antwerp in 1672. He went to Italy when young, and acquired such a reputation there, that his works were eagerly sought for, and purchased at large prices. He painted fruit and flowers, in which he made nature his model; his objects are represented with elegance and truth, with a warm and natural colouring, and a broad and free touch, so that his works were highly esteemed. He resided several years at Naples, where he acquired a considerable fortune; but, confiding it to the care of a merchant who proved dishonest, he lost the whole, and with it his life, through grief, in 1690.

**BRUN (AUGUSTINE)**. This German painter was born at Cologne in 1570, and died there in 1622. He was deemed a good artist in history, correct in his design, and able in execution.

**BRUN (CHARLES LE)**. This great painter was born at Paris in 1619. He was of Scotch extraction, and his father was a statuary of reputation. At three years of age, Charles drew figures with charcoal, and at twelve the portrait of his uncle. His father being employed in the gardens of the Chancellor Seguier, took his son with him, and that great minister was so pleased with his genius that he placed him under Simon Vouet, who was no less surprised at his progress. The chancellor sent him next to Rome, where he resided six years. On his return, Le Brun contracted an intimacy with Poussin, and this friendship lasted during their lives. Cardinal Mazarin, a good judge of the art, took Le Brun under his protection, often sat by him while at work, and recommended him to the king, who made him his first painter, and conferred on him the order of St. Michael. His majesty employed two hours every day in looking over him, while he was painting the Family of Darius, at Fontainebleau. It was about the year 1662 when he began his first five large pictures of the History of Alexander the Great; in which, say his biographers, he has set the hero in a more glorious light than Quintus Curtius has done in his work. Le Brun procured several advantages for the Royal Academy of Painting and Sculpture; besides which he formed the plan of another for French students at Rome. By the interest of Colbert, he obtained the direction of the king's works, particularly of the royal manufactory at the Gobelins. He was also made director and chancellor of the Royal Academy.



**Le Brun** possessed in a great degree that enthusiasm which excites to great efforts. Some one said before him, of his picture of the Magdalen, that the penitent appeared to weep : " That is all, perhaps, you can see," replied the artist ; " but I can hear her sigh." This great painter died, without any children, in 1690. He was the author of a Treatise on Physiognomy, and of another on the Characters of the Passions. Le Brun had a most extensive genius, a fruitful invention, and knew how to give a proper expression to every character. He always had a high opinion of the design peculiar to the Roman school, though he did not imitate that taste, but in his manner seemed rather to follow the manner of Annibal Caracci. His attitudes are well chosen, natural, and expressive ; and his draperies agreeable, though without variety. The manner of colouring which he acquired in the school of Vouet he never could shake off, not having allowed himself sufficient time to study the tints of the Venetian artists ; and therefore he always retained those that were too general. His lights and shadows were often not happily distributed, and he was indiscreet in not making the foregrounds of many of his pictures sufficiently dark, by which means they have an unequal effect. Le Brun showed grandeur in the disposition of his subject ; in all his compositions he endeavoured to depict the passions agreeably to nature ; and he was an exact observer of costume ; yet his figures are frequently too short, and there is too much sameness in his expression, draperies, and attitudes. His pencil is light and mellow, but his local colours are censured by some as indifferent ; and indeed through his whole pictures one tint seems to predominate too much, except in a few of his capital performances. The airs of his heads are almost always the same, though well chosen, often graceful, and full of elegance. His brother, *Gabriel Le Brun*, who was born at Paris about 1625, was both a painter and an engraver, but never rose to eminence.

**BRUNETTI (SEBASTIANO).** He was a native of Bologna, and became the disciple of Lucio Massari and Guido Reni. But though he had a good taste and designed well, his colouring was sombre and heavy. He painted several altar-pieces at Bologna, where he died young.

**BRÜNI (DOMENICO).** This artist was born at Brescia in 1591. He studied under Sandrini, and became a good painter of architectural subjects and perspective. He died at his native place in 1666.

**BRUNI (GIULIO),** a Genoese painter, who was first the scholar of Lazzaro Tavarone, and next of Giovanni Battista Paggi. He

became eminent in history and portrait, but we have little account either of his life or his works.

**BRUNIAS (AUGUSTINE).** This painter was a native of Italy, and after residing in London some time, went to Dominica in the West Indies. He painted ornaments for ceilings and panels; also landscapes; and in the exhibitions of the Royal Academy, in the years 1777 and 1779, were some views in the island of Dominica painted by him. He was also an engraver.

**BRUYN (CORNELIUS DE).** This artist was born at the Hague in 1652. He travelled, when young, into Italy, and resided some time at Rome with Robert Duval; after which he went to Venice, where he studied under Carlo Lotti. He painted portraits; and having spent some years at Venice, went into Persia and India, of which journey he published an interesting account at Amsterdam, illustrated by plates from his own designs. He died in 1611.

**BRUYN (T. DE).** This artist was either a native of France or Switzerland. He came to England about 1760, and painted landscapes with figures and cattle; but was principally eminent for his skill in the imitations of basso-relievos, in which he produced surprising effects of deception, particularly in the chapel of Greenwich hospital. He died in Castle-street, Oxford-market, in 1804; leaving a son, who was a student of the Royal Academy.

**BRUSASORCI, see RICCIO.**

**BRUSSELS (ROGER of), see VANDER WEYDE.**

**BUDD (GEORGE).** This artist is supposed to have been born in London, where for some time he carried on the business of a hosier, but quitted it to teach drawing. He also painted portraits, landscapes, and still life. There is a mezzotinto by M<sup>c</sup>Ardell, after a picture by him of Timothy Bennet, the patriotic shoemaker of Hampton-wick, who successfully opposed the old Princess Amelia in obtaining a passage through Bushy-park.

**BUFFALMACCO (BUONAMICO).** He was born at Florence in 1262, and was the disciple of Andrea Tassi. He had a singular talent for humour, and is remarkable for being the first who advised the use of a label, drawn from the mouth of a figure, to represent it as speaking, instead of the sentences written over them, as had been before practised by Cimabue. Vasari, among other instances of the drollery of this painter, tells us that, being engaged to paint a picture of a Madonna and Child, for a citizen of Florence, his employer disputed the payment when the painting

was finished, on which Buffalmacco went away, and prepared some water colours, with which, early the next morning, he effaced the child, and painted a young bear in its stead, on the lap of the virgin; which excited so much ridicule against the employer, that he supplicated earnestly to have the work restored to its original condition; and, when he had paid the stipulated sum, Buffalmacco washed away the additional bear with a wet sponge. He died in 1340.

**BUFONI (POMPEO).** This artist was born at Rome in 1634, and died there in 1679. He painted heads in a fine style, and his pictures of historical subjects were highly finished.

**BUGIARDINI (GIULIANO),** a painter of history and portraits, was born at Florence in 1481. Having received some instruction from Bertoldo, a sculptor, he was indebted to Michel Angelo Buonarroti for his further improvement, and he was exceedingly beloved by that great artist. Some of his works were well esteemed, but his taste in design and composition was imperfect; he was also incorrect in his drawing, and apt to express the muscular parts of the human body too hard; besides which, his colouring was dry and disagreeable. In the church of St. Francesco, at Bologna, is a picture by him of the Marriage of St. Catherine. He died at Florence in 1556.

**BULLINGER (JOHN BALTHASAR).** This artist was born at Langnau, in the canton of Zurich, in 1713. His first master was John Simler, but afterwards he went to Venice, where he studied under Giovanni Battista Tiepolo, an historical painter. Bullinger, however, quitted that line for landscape painting, which he adopted, after the manner of Both as well as of Berchem. He also etched some plates from his own designs and those of others.

**BUNBURY (HENRY WILLIAM).** He was the youngest son of Sir William Bunbury, of Mildenhall, Suffolk, and was educated at Westminster-school, from whence he removed to Catherine-hall, Cambridge. He distinguished himself at an early period of life by his attachment to the arts, particularly in caricature painting, in which he became very popular by his *Directions to Bad Horsemen*, and other published works of considerable humour. Sir Joshua Reynolds said of one of these pictures, that it exceeded, in drawing, every thing of the kind he had ever seen. Mr. Bunbury died in May, 1811, aged about sixty-one, near Keswick, in Cumberland.

**BUNEL (JACQUES).** He was born at Blois in 1558, and studied at Rome under Zuccherò. He painted with great reputation at Rome and Paris; and in the church of the Augustines, in the latter city, is a Descent of the Holy Ghost by him, which Nicolo Poussin did not scruple to prefer to all the pictures in that city.

**BUNK (JAMES).** This artist was chiefly employed in ornamenting clocks, and other machinery. He painted candlelight pieces, landscapes, and still life. He was an exhibitor with the Society of Artists before the institution of the Royal Academy, and is supposed to have died about the year 1780.

**BUNNICK (JOHN VAN).** This artist, who painted landscape and history, was born at Utrecht in 1654. He was a disciple of Herman Sachtleven; and when he had followed his profession some years, he painted, in conjunction with Gerard Hoet, several pictures; but being desirous to enlarge his ideas, he set out for Rome. In his passage through Genoa he formed an acquaintance with Tempesta, in consequence of which he remained there some time, and painted several pictures that gained him great credit. On his arrival at Rome he was introduced to Carlo Maratti, Abraham Genoels, and Ferdinand Voet, from whose works and conversation he obtained great improvement. Having completed his studies there, he went to Modena, where the duke engaged him in his service, with a pension, and retained him for eight years at his court. On his return to Holland he was employed by William III. to ornament his palace of Loo. He died in 1727. He designed well, disposed his figures with elegance and propriety, and was correct in his outline.

**BUNNICK (JACOB VAN).** He was the brother of John, and accompanied him to Italy, where he studied with great application, and became an excellent painter. His subjects were battles, in which he distinguished himself greatly; but though in this choice he differed from the taste of his brother, yet in the manner of handling and colouring he imitated him closely. He died in 1725.

**BUONACORSI, see VAGA.**

**BUONAMICO (CRISTOFANO).** This old artist was born at Florence in 1272, and had Andrea Taffi for his instructor. He was a good painter in history, and laboured some time in company with Boccaccio and Calendrino. He died in 1340.

BUONARROTI (MICHEL ANGELO). This extraordinary man was born in the castle of Caprese, in Tuscany, March 6, 1474, and was descended from the noble family of the Counts of Canosa. At a proper age, Michel Angelo was sent to a grammar-school at Florence, where he contracted a fondness for drawing, which at first alarmed the family pride; but his father perceiving that it was hopeless to stem his inclination, suffered his genius to take its course, and placed him under Domenico Ghirlandaio. This was in 1488, and he remained with that master three years, but reaped little benefit from his instructions, as Ghirlandaio, out of jealousy, depressed instead of fostering his talents. While, however, he was in this school, Lorenzo de Medici established a seminary for the advancement of sculpture, and permission was granted to the scholars of Ghirlandaio to study there. Among the rest Michel Angelo took a pleasure in visiting the Medicean garden; and one day observing a person modelling some figures in clay, he felt an inclination to do the same. In this employment he was noticed by Lorenzo, who gave him so much encouragement, that soon after he was tempted to try his skill in marble. His first essay was on a mutilated old head, or rather mask, representing a Laughing Faun, which he finished in a few days. Lorenzo, on visiting his garden, found Michel polishing his mask, which he thought a surprising work for so young an artist, but said, "You have restored to the old man all his teeth, when you ought to know that a person of that age has generally some wanting." Upon this, when Lorenzo departed, Michel Angelo broke a tooth from the upper jaw, and drilled a hole in the gum, to indicate its having fallen out. This incident procured him the patronage of Lorenzo, who adopted him into his family, and treated him as a son. For his illustrious patron Michel Angelo executed a basso-relievo in marble, the subject of which was the Battle of the Centaurs, of which it is sufficient to say that in later life it met with his own approbation, attended with the remark, that he regretted his not having devoted himself wholly to sculpture. In 1492 Lorenzo died; and though his brother, Pietro, continued to show the artist favour, there was little honour in his patronage, for he used to boast that he had two extraordinary men in his house, Michel Angelo the carver, and a Spaniard who could outrun a horse. When the disturbances broke out in Florence, Michel Angelo retired to Bologna, where he was entertained hospitably by Aldrovandi, one of the members of the senate. During his stay there he finished two statues for the church of the Dominicans. At the end of a year he returned to

his father, and, under his roof, produced the statue of a Sleeping Cupid, which, by the advice of a friend, was sent to an agent at Rome, who pretended to have dug it up in a vineyard, and sold it to Cardinal St. Georgio for two hundred ducats. Soon after this Michel Angelo went to Rome, and made several statues, which raised his reputation very high. He also, during his residence there at that time, painted in distemper a cartoon of St. Francis receiving the Stigmata. On the advancement of Pietro Soderini to the rank of perpetual Gonfaloniere of Florence, Michel Angelo returned thither, and introduced himself to that magistrate by a colossal statue of David, another figure in bronze, and a group of David and Goliath. These were well received, and the Gonfaloniere ordered him to paint an historical picture to ornament one end of the hall of the ducal palace, while Leonardo da Vinci executed another for the opposite end. The subject chosen by Michel Angelo was an event in the war between the Florentines and Pisans; that of Leonardo a battle of cavalry. Both were admirable performances, and that of Michel Angelo long continued an object of study to foreign artists as well as natives. On the accession of Pope Julius, Michel Angelo was one of the first invited to the papal court, where he received a commission to make a mausoleum. The plan was a parallelogram, and the superstructure was intended to consist of forty statues, many of which were to be colossal, intermixed with ornamental figures, and basso-relievos in bronze, besides the architecture. When this superb design was composed, it met with the pope's approbation, and Michel Angelo was desired to inspect St. Peter's, for the purpose of finding a place where it could be erected. The artist fixed upon a spot; but the church itself being old, and ill-adapted to such a magnificent structure, the pope determined to pull it down, and build a new one. Such is the origin of this celebrated edifice, the completion of which took one hundred and fifty years, and while it was going on, the Roman Catholic religion experienced a blow that shook its foundation. The work had not proceeded far before Michel Angelo, having experienced ill-treatment from the officers of the pope, left Rome in disgust, and returned to Florence. After some time, at the intercession of friends, our artist consented to go back to Rome, where he found that the pope had altered his mind, and that, instead of completing the mausoleum, he had determined to ornament the walls of the Sistine Chapel. This building was already decorated with historical paintings, which were now to be obliterated and replaced by others from the hand of Buonarroti, who had little inclination to

the work, and besides was rather diffident of his powers. He would have recommended Raffaele, but the pope's mind was made up, and Michel Angelo was forced to yield. He accordingly prepared his cartoons, and endeavoured to procure persons capable of working in fresco, but none sufficiently qualified were to be found. Thus disappointed, he began with the ceiling, which he painted without assistance, to the surprise of his friends, and the mortification of his enemies. The whole was finished in twenty months, and the chapel was opened on All Saints-day, 1512, by a solemn mass, at which the pope officiated in person. Three months after the pope died, and was succeeded by Leo X., who made professions of attachment to Michel Angelo, but failed in giving proper employment to his talents. The artist had received instructions to construct a monument for Julius II. on a smaller scale than the mausoleum already mentioned, and he was anxious to complete the work, when he was called from it by the pope, who insisted upon his going to Florence to build the façade of the church of St. Lorenzo. He would have remonstrated, but was compelled to submit, and while at Carrara procuring the marble, he received a letter from Leo, ordering him to go to the quarries of Pietra Santa for that purpose. Buonarroti complied, but reported that the marble there was of a bad quality, and that there was no way of conveying it to Florence without making a road over mountains and marshes to the sea. The pope however persisted, and commanded him to proceed; the consequence of which was, that the talents of this great man were buried in those mountains during the whole pontificate of Leo, in raising stone out of a quarry and making a road.

During the reign of Adrian VI., who succeeded Leo, the façade of St. Lorenzo was laid aside, and Michel Angelo endeavoured to renew his labours on the monument of Pope Julius, for which the heirs of that pontiff were very impatient, and threatened to make the artist account for the monies already expended. He would have been much troubled had it not been for his friend Cardinal Giuliano de Medici, who commissioned him to build a library and sacristy for the church of St. Lorenzo, to serve as a mausoleum for his family. These and two monuments for the Dukes Giuliano and Lorenzo took up the whole of Buonarroti's attention during this pontificate, which ended in 1523. Under Clement VII., formerly Giuliano de Medici, he went on with the chapel and library already mentioned, besides which he executed a statue of Christ, of the natural size, to be placed on the altar in the church of Santa Maria sopra Minerva, at Rome.

In the war which followed soon after, he was employed at Florence as superintendent of the fortifications, but hearing of some plots for the destruction of the republic, he went to Venice. Soon after, however, he returned, at the desire of the citizens; but when Florence surrendered to the pope, he secreted himself till he received a pardon, on condition of his finishing the monuments which he had begun. Peace being restored, Michel Angelo was called by the Duke of Urbino to complete the mausoleum of Julius II., and while engaged upon it, he was again interrupted by the pope, who ordered him to paint the two end walls of the Sistine Chapel. At length, after many vexatious delays, he was permitted to complete his task, and the monument was placed, not in St. Peter's as intended, but in the church of St. Pietro in Vinculo. Michel Angelo now began the great work of the Last Judgment in the Sistine Chapel, which was finished in 1541, and the edifice itself opened with great solemnity on Christmas-day. This performance gave such satisfaction to Pope Paul III. that he settled a pension on the artist, amounting to six hundred pounds a year of our money. Near to the Sistine Chapel, Antonio de San Gallo, the architect, built another, called the Paoline, in honour of the pope, who directed Buonarroti to paint two large pictures for it. This he accomplished, and though an old man, produced in a short time two pieces, the subjects of which were the Martyrdom of St. Peter, and Conversion of St. Paul. The pope often consulted Michel Angelo on his buildings; and when San Gallo died, in 1546, his holiness conferred upon him the title of architect, which he would only accept on the condition of having no salary. He was now called upon to carry on the great work of St. Peter's, in executing which he deviated from the Saracenic model of San Gallo, to adopt a more christian and superb one of his own, in the form of a Greek cross. Having commenced his labours on this edifice, it advanced with great activity, and before the end of the pontificate of Paul had assumed a general form and character. As in the progress he had chosen his own workmen and dismissed others, the latter, naturally enough, raised cabals against him; and the most malicious reports were circulated to his disadvantage. These machinations went so far that efforts were made to remove him from his situation, but fortunately Julius III., the successor of Paul, proved his friend, and shielded him effectually from his enemies. This pope prosecuted no work without consulting him. What was done in the Vatican, or at his villa in the Flaminian-way, was with Michel Angelo's advice and superintendence. In 1555 that pontiff died; and it would



have been happy for Buonarroti if he had ended his life at the same time. He was now eighty years old, and the remainder of his days was harassed by fatigue, caprice, and opposition. Under all these trials, however, he went on with his vast undertaking, and even finished designs for other works with the alacrity of a youthful mind. Notwithstanding this, his adversaries multiplied; and Buonarroti, finding that he had lived too long, wished to retire from the scene of vexation; but the pope refused to accept his resignation, and he retained the place, which he had so long and honourably sustained, till his death, February 17, 1563. He was then eighty-eight years, eleven months, and fifteen days old, which yet was not the life of his father, who reached the age of ninety-two. The last words of this wonderful man were these: "My soul I resign to God, my body to the earth, and my worldly possessions to my nearest of kin." Then, turning to those around him, he said, "In your passage through this life, remember the sufferings of Jesus Christ." Three days after his death, his remains were deposited with great pomp in the church of St. Apostoli, at Rome, but afterwards were removed to the church of Santa Croce, at Florence. Michel Angelo was of a middle size, bony make, and rather broad over the shoulders. His complexion was good, his forehead square, his eyes small, and his nose flat, being disfigured by a blow which he received when a youth, from his fellow-student, Torrigiano. In his childhood Michel Angelo was of a weakly constitution, and to guard his health with peculiar care he was very abstemious, seldom partaking of the pleasures of the table; for he used to say, "However rich I may have been, I always have lived as a poor man." Many years before his death he was afflicted with stone and gravel, and when advanced in years, with the cramp in his legs. In the early part of his life, he not only applied to sculpture and painting, but to every branch of knowledge connected with the arts. Among the authors he studied and delighted in most, were Dante and Petrarch, whose poems it is said he had by heart, and many of his own sonnets show how closely he imitated the bard of Vacluse. He also studied diligently the holy scriptures, and was well acquainted with ancient history. His acquirements in anatomy are observable throughout his works; and he once intended to have written on that subject a treatise adapted to painters and sculptors. The love of wealth made no part of his character, and when offered lucrative commissions, he generally declined them, being more stimulated by friendship than the desire of gain. He had a great love of the arts which he professed, and was laudably

actuated by the desire of fame. He had no children, and was never married, often saying, "My works must supply the place of posterity; and if they are good for any thing, they will live hereafter." He continued to study to the end of his long life, but never was satisfied with any thing he did; and when he saw any imperfection that might have been avoided, he became disgusted, choosing rather to begin anew than to attempt an amendment. Cardinal Farnese one day found Michel Angelo walking alone in the Coliseum, and on expressing his surprise at seeing him among those ruins, he answered, "I yet go to school that I may learn something." Conformably to this feeling, he sketched, a little before his death, a design representing an old man with a long beard, in a child's go-cart, an hour-glass before him, and on a scroll overhead, *Ancora Imparo*, signifying that no state of decay was incompatible with mental improvement. His merits as an artist have been long the subject of discussion; but perhaps the happiest view of them is that which Mr. Fuseli has given. "Sublimity, conception, grandeur of form, and breadth of manner," says he, "are the elements of Michel Angelo's style; and by these principles he selected or rejected the objects of imitation. As painter, sculptor, or architect, he attempted, and above any other man succeeded, to unite magnificence of plan and endless variety of subordinate parts; with the utmost simplicity and breadth. His line is uniformly grand. Character and beauty were admitted only as far as they could be made subservient to grandeur. The child, the female, meanness, deformity, were by him stamped with grandeur. A beggar rose from his hand the patriarch of poverty; the hump of his dwarf is impressed with dignity; his women are moulds of generation; his infants teem with the man; and his men are a race of giants. This is the *terribil via* hinted at by Agostino Caracci. To give the most perfect ease to the most perplexing difficulty was his exclusive power. He is the inventor of epic painting in the sublime compartments of the Sistine Chapel. He has personified motion in the groups of the Cartoons at Pisa, imbodied sentiments on the monuments of St. Lorenzo, unravelled the features of meditation in his Prophets and Sibyls; and in the Last Judgment, with every attitude that varies the human body, traced the master-trait of every passion that sways the human heart. In painting, he contented himself with a negative colour, and as the painter of mankind, rejected all meretricious ornament. The fabric of St. Peter's, scattered into infinity of jarring parts by his predecessors, he concentrated, suspended the cupola, and to the most complex,

gave the air of the most simple of edifices. Such was Michel Angelo, the salt of art : sometimes he had moments and perhaps periods of dereliction, deviated into manner, or perplexed the grandeur of his forms with futile and ostentatious anatomy ; both met with herds of copyists, and it has been his fate to have been, and still to be, censured, for their folly."

**BUONCONSIGLI (GIOVANNI).** This artist was born at Vicenza, and lived about the year 1500. In the church of St. Cosimo, at Vicenza, is a painting by him, the subject of which is a Madonna and Child, with the patron Saint of the edifice, attended by Saint Damiano.

**BUONI (BUONO DE),** a Neapolitan painter, who lived as early as 1430. He was the disciple of Colantonio del Fiore, and assisted him in several of his works, which are in the churches of Naples, where he died about 1465. His son and successor, *Silvestro de Buoni*, was the scholar of Antonio Solario, under whom he became a good historical painter, and some of his altar-pieces at Naples exhibit favourable proofs of his talents. He died in 1480.

**BUONTALENTI (BERNARDO).** This artist, who was also called *Girandole*, was born at Florence in 1536. He learned design and colouring from Salviati and Bronzino, but the art of painting in miniature he acquired from Giulio Clovio, sculpture from Michel Angelo, and architecture from Giorgio Vasari. His works were soon the objects of public admiration, not only for the beauty of the colouring, but also for the dignity of expression in his portraits, and especially his Madonnas. To his various talents he added those of being an engineer, mechanic, and mathematician. He died in 1606.

**BURGMAYER (HANS),** a German artist, who was born at Augsburg in 1474. He studied under Albert Durer, whose friendship he enjoyed, and whose style he imitated both in painting and engraving. In the latter capacity he is better known than in the former, though some pictures of his at Augsburg are said to possess merit. His engravings in wood are very valuable. He flourished about the year 1520.

**BURINI (ANTONIO).** He was born at Bologna in 1660, and studied under Domenico Canuti, by whose instructions he proved a respectable painter of history.

**BURINI (BARBARA).** This female artist was born at Bologna in 1700, and learned the principles and practice of painting from

her father, Antonio Burini, who died in 1721. She acquired a fine taste, and executed several historical works, as well as portraits, with reputation. She died at Bologna in 1752.

**BUSCA (ANTONIO)**, an historical painter of Milan, where he was born in 1625. He studied under Ercole Procaccini, to rival whom he painted a Crucifixion in the church of St. Marco, at Milan; but, excellent as this picture was, Busca never after equalled his own production. He died in 1686.

**Buso (AURELIO)**, an historical painter of Cremona, who lived about 1520. He was the scholar successively of Polidoro de Caravaggio, and Il Maturino, at Rome, where he was employed with them in many great works, as he also was at Vienna.

**BUTI (LODOVICO)**, a native of Florence, who lived about 1600. His master was Santi di Titi, on leaving whom, he became an admirer of Andrea del Sarto, to whose manner he adhered through life. Several of his paintings are in the churches and public buildings at Florence. One of the best is a picture of the Miracle of the Loaves and Fishes,

**BUTTERI (GIOVANNI MARIA)**. He was a native of Florence, and the disciple of Agnolo Bronzino. He painted historical subjects for the churches and convents; but his compositions are incorrectly drawn, and the colouring indifferent. He died in 1606.

**BUYTENWEG (WILLIAM DE)**, a Dutch artist, was born at Rotterdam about 1600. He painted conversation pieces and landscapes with great credit; but his principal work was a picture of the Triumph of William, Prince of Orange. He etched some plates from his own designs.

**BYE, or BIE (MARK DE)**. This artist was born at the Hague in 1612. He had Vander Does for a master, in whose manner of painting animals and landscapes he excelled; but he is best known by his engravings after Paul Potter and Mark Gerrard.

**BYLART, or BYLERT (JAN)**, a Flemish artist, was born at Utrecht in 1603. He was instructed solely by his father, who was a painter on glass; and though he had no other tutor, he acquired reputation in historical composition. His pictures are of a small size, and delicately coloured.

**BYSS (JOHN RODOLPH)**, a Swiss artist, was born at Soleure in 1660. He adopted a manner made up of the different styles of Lairese and Vanderwerf. His subjects were mostly allegorical

and mythological, which he executed as well in fresco as oil. He painted also flowers and landscapes, the former with the spirit of Van Huysum, and the latter with the correctness of Brueghel. He died in 1738.

## C.

**CABEL, or KABEL (ADRIAN VANDER).** He was born at Ryswick in 1631, and became the disciple of John Van Goyen, under whom he made a rapid progress. He painted figures, animals, and buildings, as well as the views of sea-ports and landscapes, which subjects he studied from nature before he inserted them in his compositions. His name was originally Vander Touw, but it was altered by his master to Vander Cabel, by which he is now universally known. In designing animals and figures, he formed his taste after Castiglione; but in landscape, he made Salvator Rosa his model. His manner is great, and much in the style of the Italian school. The touching of his trees is excellent; his figures correct and marked with spirit. But all his pictures are not of equal merit, some being more negligently executed than others, though the freedom of his hand, and firm touch of his pencil, appear in every one of his compositions. In his colouring he strove to imitate the Caracci and Mola; but indulged himself too much in painting with a deep brown tone, by which the beauty of his design and composition is often destroyed. He also etched plates from his own pictures. Van Cabel died in 1695.

**CABEZALERO (JUAN MARTIN DE).** This artist was born at Almenden, near Cordova, in Spain, in 1633, and died in 1673. He studied under Juan Carrenno, and became an historical painter of great merit. His chief works are at Madrid, where he painted for the churches and convents. Critics speak well of an Assumption of the Virgin, and a Crucifixion, by this master.

**CACCIA (GUGLIELMO),** a Piedmontese painter, who went by the name of Moncalvo, from his long residence at that place. He was, however, a native of Novara, in Montferrat, and was born in 1568. Of his education, and particular studies, or the school in which he was bred, no account is preserved. Yet he was an excellent artist, and his small Madonnas have uncommon beauty, much in the Roman and Florentine manner. He also painted some large pictures for churches and convents, as a Resurrection of Lazarus, in a chapel of St. Domenico at Chieri; and the Miracle of the Loaves and Fishes, in the same place, of which good judges speak in high terms, for the composition, expression,

attitude, and correctness of design. Moncalvo had two daughters, who assisted him in his works in fresco, being the only women ever known to have practised that branch of the art. Orsola, the eldest of these females, distinguished her pictures by a flower, and Francesca by a bird. The former founded the conservatory of Ursulines at Moncalvo. The father died about 1625.

**CACCIANEMICI (VICENZO).** He was a native of Bologna, and studied under Parmegiano, but painted only for his amusement, about the year 1530. Among his works is a Decollation of St. John, in the church of St. Petronio, at Bologna. This gentleman etched some plates in a good style. There was another artist of this name, *Francesco Caccianemici*, who was also born at Bologna. He belonged to the school of Primaticcio, by whom he was much esteemed, and taken to the court of France, where he worked in the palace of Fontainebleau.

**CACCIANIGA (FRANCESCO).** This artist was born at Milan in 1700, and studied under Franceschini at Bologna. On leaving that school, he went to Rome, where he obtained the favour of the Prince Borghese, for whom he executed several works. His chief performances, however, are at Ancona, consisting of altarpieces, the best of which are the Marriage of the Virgin, and the Last Supper.

**CACCIUOLI (GIOVANNI BATTISTA),** an artist of Bologna, was born in 1635. He studied under Domenico Maria Canuti, and became eminent in painting historical subjects for the churches and palaces. He died in 1675.

**CAGLIARI, or CALIARI (PAOLO),** called *Paolo Veronese*. This great painter was the son of a sculptor at Verona, and born there in 1532. He studied painting under Antonio Badile, his uncle; but among all the eminent artists of his time, he attached himself most to the manner of Titian. He seems, however, to have neglected the antique, and to have known little of the true principles of the chiaro-oscuro, though in several of his works he seems happily to have hit upon it, from the dictates and guidance of his own genius. His taste was better adapted to large than small compositions; for though in the latter his merit in colouring and design was evident, yet in the former he displayed all the fire of his imagination, and the fertility and magnificence of his invention. In most of his large works, he was either the associate or competitor of Tintoretto; nor was the pre-eminence of either ever determined. If Tintoretto was allowed to imitate nature with

superior force and vivacity, and more truth of colour, Veronese was acknowledged to have a finer invention, more grace in his figures, more dignity in his characters, and more elegance. His composition is grand, his design noble, and executed with truth and spirit; yet some critics think there is a want of delicacy in his expression, either of the subject in general or of the passions, though taken from nature. The draperies of his figures are modern, after the fashion of his time, or the modes of such eastern people as resorted to Venice; but they are grand, rich, lively, and diversified; and Sandrart observes, that in the distribution of the folds he adhered in some degree to the manner of Durer, whose designs he had studied in his youth. His heads are often graceful; but, in the extremities of his figures, and the outlines of his naked forms, he is often incorrect, nor are his attitudes always well chosen. His works, however, display a lively imagination, fertile conception, a light and pleasing pencil, and a firm and spirited execution. He painted a great number of pictures; and though his predominant passion was the love of glory, yet in many of his works he betrayed negligence, adapting the composition, as well as the finishing, to the rank of the persons by whom he was employed. His designs for cathedrals or palaces were as elegant as he could make them; but the pictures which he painted for private persons, or chapels, were inferior to his other productions, and even to those of minor artists. His pictures show a good knowledge of the local colours, and his carnations are natural, yet not so fresh as those of Titian, nor so vigorous and sanguine as those of Tintoretto; but there is a delightful harmony in his tints, particularly in his draperies. It was his misfortune not to have been more conversant with the antique; for when he went to Rome in the train of the Venetian ambassador, Grimani, and there saw the works of Raffaele and Michael Angelo, he acquired an improvement in his style that raised his reputation so high, as to procure him the honour of knighthood from the Doge. Whenever his subject admitted of architecture, he gladly introduced it in a grand style, so as to add both beauty and richness to his design; but those embellishments were generally painted by his brother Benedetto. The most capital performance of this master is the Marriage at Cana, twenty-five feet wide, once in the refectory of the Convent of St. George at Venice, but now in the Louvre; in which, Sandrart says, there are at least one hundred and fifty heads. An exceedingly fine picture of his hand is at Pesaro, representing the Calling of St. Andrew to the Apostleship. Another fine picture, in his peculiar and best manner, is one of

the Feast of Simon, which the state of Venice presented to Louis XIV. In the Pisani palace was another excellent one of the Presentation of the Family of Darius to Alexander. He was fond of painting subjects where numbers of persons appear at table, thence called Cene. The procurators of St. Mark proposed a premium of a large gold chain for the best picture painted by the six artists, Giuseppe Salviati, Battista Franco, Schiavone, Zelotti, Frasina, and Paolo Veronese. The persons appointed to be judges were Titian and Sansovino, who awarded the prize in favour of Paolo; and such was his pride that he usually wore the chain in public. It seems probable that many pictures ascribed to Paolo are not really his, as they appear more rough than his genuine works, and want that union and harmony for which he is so deservedly famous. They may, perhaps, have been the production of his brother Benedetto, or his son Carletto, since both imitated his manner. One of the great faults of Paolo Veronese was that of overloading his pictures with ornaments, and those frequently without due regard to the subjects represented. He died in 1588. Paolo executed a few etchings in a spirited manner.

**CAGLIARI (CARLETTO).** He was the son of Paolo, and was born at Venice in 1570. He gave early proofs of a lively genius, and, by the care of his father, produced some extraordinary performances, that gained him a high reputation, when he was only eighteen years of age. It was indeed imagined that he would have been equal, if not superior, to his father, had he lived a few years longer; but by incessant application he impaired his constitution, and died of an imposthume in his breast, at the early age of twenty-six, in 1596. He and his brother were employed to finish several works which were left imperfect by their father; and those pictures which were of their own design and execution are frequently ascribed to Paolo; nor are some of the best of them easily distinguished from his performances.

**CAGLIARI (GABRIELE).** He was also a son of Paolo, and was born at Venice in 1568. He had not a very promising genius, and turned his attention principally to commerce; though occasionally he employed himself in painting historical pictures and portraits, but especially the latter. He died in 1631.

**CAGLIARI (BENEDETTO).** He was the brother of Paolo Veronese, and was born at Verona in 1538. He painted much in the style of his brother, but his peculiar excellence consisted in architectural subjects, with which he enriched the compositions of



Paolo. Though uncommonly industrious, his modesty prevented him from courting distinction; however, there are many of his paintings in Venice, which are truly excellent and worthy of admiration. He died in 1598.

CAGNACCI (GUIDO). According to some writers, this painter was born at Castel Durante, but others make him a native of Archangeli. The time of his birth was the year 1600, and he had Guido Reni for a master, with whom he continued several years. He took great pains to observe the method of handling and colouring which his master practised; but, with all his efforts, he failed in his endeavours to reach the sublimity of the art. Notwithstanding this, he had great merit, and met with much encouragement at the imperial court, where he resided the greater portion of his life. At Bologna is an emblematical representation of Human Life by him, in which, though the design is indifferent, the heads are in good taste, and well coloured. There is also in the Palazzo Isolani a Lucretia, the figures of the natural size; and in the Colonna a David, which has been often copied by artists. This painter died in 1680.

CAIRO (CAVALIERE FRANCESCO). He was born at Milan in 1598, and instructed by Morazzone, whose style he adopted, but altered his manner on going to Rome, where he learned to compose with judgment, and to give correctness, grace, and harmony to his compositions. Being desirous of farther accomplishments, he went to Venice, to study the excellencies of that school, and copy the works of the famous masters there, by which method he acquired a strong and lively manner of colouring, and such a pencil as hath occasioned several of his pictures to be ascribed to Titian or Paolo Veronese, particularly his portraits, which have life and nature. Thus he had three different manners of painting; the Milanese, Roman, and Venetian, which variety recommended him so much to all the lovers of the art, that he received considerable applause. Victor Amadeus, Duke of Savoy, invited him to his court, allowed him a pension, conferred on him the order of knighthood, and procured him one of the ladies of the court for a wife. In the church of Barefoot Carmelites, at Venice, is a picture of St. Theresa by him, which is much admired; though somewhat incorrect, the colouring is agreeable, and the expression good. In a chapel of the Chartreux, at Pavia, is a picture representing the Virgin, St. Catherine of Siena, and another Saint, painted by Cairo, well designed, and beautifully coloured, in a style resembling that of Rubens. He died in 1674.

**CAIRO (FERDINANDO).** He was born at Casal Monferrato in 1666, and was instructed by his father, who was a painter of mediocrity. Afterwards, Fernando became a pupil of Franceschini, at Bologna, and profited so well as to be engaged in painting the ceiling of the church of St. Antonio at Brescia. He died in 1682.

**CALABRESE, *see* PRETI.**

**CALANDRA (GIOVANNI BATTISTA).** This painter acquired celebrity by his skill in mosaic work, and the performances which he executed in St. Peter's at Rome. During the pontificate of Urban VIII. it was found that the paintings were injured by damp; on which it was resolved to remove some of the most capital ones, and replace them by copies in mosaic. The first piece was that of St. Michael, by Arpino, and the copy of it was made by Calandra.

**CALANDRUCCI (GIACINTO).** This artist was born at Palermo in 1646, and became the scholar of Carlo Maratti at Rome. After some years of study and practice, under the direction of that great painter, he became an artist of considerable eminence, and executed several noble works in the churches and convents of his native city, where he died in 1707. His invention was ready, his style of composition correct, his pencil free, firm, and delicate, his touch light, and in the tints of his colouring he imitated the manner of his master.

**CALABRESE (MARIA).** She was born at Rome in 1486, and was deemed a good painter in history, as well in oil as in fresco. She worked for some time at Naples, but died at Rome in 1542.

**CALCAR, or KALCKER (JOHN).** He was born at Calkar, in the duchy of Cleves, in 1499. He was the principal scholar of Titian, by whose admirable example and precepts he made such progress that several of his designs and paintings have been mistaken, by good judges, for the work of that great master. Even Goltzius, when at Naples, took many of the portraits painted by the pupil for those of Titian; nor was he undeceived till he saw the name of Calcar inscribed on others which were equally excellent. It is also said that he imitated the works of Raffaele with an exactness that made many of his paintings be esteemed as the work of that immortal genius. Vasari says it is impossible to observe, in the works of this master, the smallest traces of the Flemish taste. He designed all the heads for the works of that author, and also the anatomical figures in those of Vesalius. Rubens possessed a Nativity, painted by Calcar, in which

the light proceeded from the Infant. This capital picture was purchased, after the death of Rubens, by Sandrart, who sold it to the Emperor Ferdinand. Calcar died at Naples in 1546.

**CALCIA (GIUSEPPE).** This artist was a native of Piedmont, and obtained the name of Genovesino, which ascription has occasioned some confusion, in mistaking him for Marco Genovesini, of Milan. Calcia executed four good altar-pieces for churches, at Turin and Alessandria; but he is best known by his cabinet pictures, one of which, Christ in the Garden, is spoken of in high terms. He lived about 1675.

**CALDERARI (GIOVANNI MARIA).** This painter was born at Pordenone about 1500. He became the disciple of Giovanni Antonio Licenio, better known by the name of Pordenone, and adopted his style so completely, that the works of the pupil could not be distinguished from those of the master. He painted in fresco for the churches, and died in 1564.

**CALENSE (CESARE).** This artist was a Neapolitan, but of his master, or early life, we have no accounts. He rose however to eminence in the historical department of painting, and had both a correct knowledge of the chiaro-oscuro, and great taste in composition. In the church of St. Giovanni Battista, at Naples, is a Descent from the Cross, by this painter, which is full of pathos and expression. He lived about the year 1595.

**CALETTI (GIUSEPPE).** This painter, who obtained the name of *Cremonese*, was born at Ferrara about 1600. Who was his instructor we are not told, but he became a diligent imitator of the works of Titian, particularly in mythological subjects of the cheerful cast. In these he came very near to the powerful expression and glowing colour of his favourite master, insomuch that many of Caletti's pictures were mistaken by judges of competent skill for the works of Titian. Caletti, however, took care to leave a criterion by which the deception might be discovered, for he introduced anachronisms and incongruities into his pictures, of which Titian could never be guilty. That Caletti was capable of greater things appears in his painting of the Four Doctors of the Church, and that of St. Mark at Ferrara. He died in 1660.

**CALIAVARI (LUCA).** He was born at Udina in 1665, had no particular master, but acquired his skill by studying and copying the works of eminent painters. His subjects were sea-ports and landscapes, embellished with elegant figures; he especially took

views about Rome and Venice, which he designed and executed with truth, nature, elegance, and abundance of merit. He published a volume of perspective views of Venice, etched with aquafortis, which exhibit his taste and abilities. He died in 1715.

**CALICI (ACHILLES).** This artist was born at Bologna about 1565. He studied under Prospero Fontana, but choosing rather to adopt the manner of Ludovico Caracci, he became his scholar, and painted with great credit two side-pieces of the grand altar in the church of St. Michael at Bologna.

**CALIMBERG (GIUSEPPE).** A German artist, who was born about 1505. He settled at Venice, where some of his works yet remain, particularly one of the Battle of Constantine. His style was heavy and sombre, but ingenious. He died at Venice in 1570.

**CALL (JOHN VAN).** A Dutch painter, was born at Nimeguen in 1655. He was almost wholly self-taught, and first acquired the elements of his art by copying the landscapes of John Brueghel, Paul Bril, and William Van Nieulandt. He afterwards went to Italy, and resided some years at Rome, round which city he drew many sketches of designs. On his return home he settled at the Hague, where he died in 1703. His drawings are more valued than his pictures.

**CALVAN (DON JUAN).** This Spanish painter was born at Saragossa in 1600. He became very eminent at his native place, where most of his performances are to be seen in the churches and monasteries. He died in 1658.

**CALVART (DENIS).** He was born at Antwerp in 1555, and at first employed himself in painting landscapes, having accustomed himself to retire to groves and fields, to study such scenes and objects after nature as might be useful to him in that branch of his profession. But, being desirous to obtain a better manner of designing figures to adorn his landscapes, he determined to travel to Italy. In his journey he stopped at Bologna for some time; and became the disciple of Prospero Fontana. In this situation Calvart applied himself diligently to his studies, carefully examining and copying the works of Corregio and Parmegiano; and when he quitted the school of Fontana, he placed himself under Lorenzo Sabbattini, with whom he travelled to Rome, where he perfected himself in design, perspective, architecture, and ana-

tomy. He acquired an excellent manner of penciling, by endeavouring to imitate the great masters, whom he had chosen for his models; and he so far divested himself of the Flemish taste, that his compositions appeared like those of an Italian artist. His figures were well disposed and grouped, his draperies judiciously cast, his touch delicate, and the tone of his colouring exceedingly pleasing. At his return to Bologna, he opened an academy; and his extraordinary merit procured him a number of disciples, among whom were Guido, Albano, and Domenichino. In the Palazzo Ranuzzi at Bologna is a fine picture by Calvart, representing two Hermits, which is correctly designed, beautifully coloured, and delicately penciled; and in the Pembroke collection at Wilton, is a Nativity painted by this master. He died in 1619.

CALVI (LAZZARO). This artist, remarkable for his genius, crimes, and longevity, was born at Genoa, where his father, Agostino, was one of the best painters and reformers of the old style. Lazzaro and his brother Pantaleo were the scholars of Perino del Vaga, on leaving whom they worked in conjunction at Genoa, Monaco, and Naples. In the Palavicini palace they painted the Continnence of Scipio in a style which might have rivalled that of their master. Such was the vanity of Lazzaro, that he could not endure a competitor, which perhaps was the reason why his brother Pantaleo claimed no share of the praise due to him, for the works which they performed together. Envy worked so strongly in the breast of Lazzaro, that he had recourse to the foulest arts to avenge himself of those who were his equals or superiors in painting. Among those who fell victims to his unprincipled spirit was Giacomo Bargone, whom he poisoned; and against other artists he contrived the basest machinations, in order to effect their ruin. At length he was employed to paint, in connexion with Andrea Semini and Luca Cambiasi, a picture of the Birth of John the Baptist; but though Calvi exercised his best powers, he fell short of Cambiasi, to whom Prince Doria gave so decided a preference, that Lazzaro, in a fit of mortification, abandoned the palette and went to sea. He followed that occupation twenty years, and then returned to his original profession, which he practised till his eighty-fifth year. His talents, though somewhat enfeebled, retained much of their pristine vigour; as also did his bodily stamina, which he preserved to the extraordinary age of one hundred and five years. He died in 1606.

CALVI (GIULIO), called *Il Coronato*. This artist was born at Cremona about 1570. He studied under Giovanni Battista Trotti, whose manner he closely imitated, but died young, in 1596.

CALZA (ANTONIO). He was born at Verona in 1653, and studied under Carlo Cignani at Bologna: but after his return to his own country, and seeing some of the battle-pieces of Bourgognone, he was so charmed with his manner, that he went to visit him at Rome, where he copied the works of that master, and had the happiness of receiving additional improvement from his personal instructions. He afterwards devoted himself to paint battles and landscapes; the former in the style of Bourgognone, and the latter in that of Gaspar Poussin. He died at Bologna in 1714.

CALZE (EDWARD FRANCIS). He was a native of Lucca, and came to England under the patronage of Lord Lyttelton. He painted in crayons, but was soon obliged to quit this country, owing to his profligate conduct. He then went to Berlin, which place also he was obliged to quit, after which no more was heard of him.

CAMASSEI (ANDREA). He was born at Bevagna in 1602, and had for his first instructor Domenichino, but afterwards he studied under Andrea Sacchi. He was employed in St. Peter's at Rome, as also at St. John Lateran; and his works are extremely admired for sweetness of colouring, elegance of design, and delicacy of pencil. He died in the bloom of life, when his reputation was daily advancing, in 1648. At St. John Lateran are, by his hand, the Battle of Constantine and Maxentius, and the Triumph of Constantine, which afford proofs of the felicity of his invention, and the correctness of his execution. At Wilton, the seat of the Earl of Pembroke, is a picture of Venus with the Graces, said to be by Camassei.

CAMBERA (LACTANZIO). This artist was born at Cremona in 1584, and studied under Antonio Campo. He became an excellent colourist, and had a good genius for history, with much spirit in his composition. He died at Venice in 1616.

CAMERATA (GIUSEPPE), a miniature painter and engraver, was born at Venice about 1724. His father was an artist of some merit, but the son exceeded him both in painting and engraving. In 1751 he went to Dresden, where he was employed in the gallery, became principal engraver to the court, and afterwards a professor in the academy.

CAMILLO (FRANCESCO), a Spanish artist, whose father, Domenico, a native of Florence, settled at Madrid, where his son was born about 1635. Francesco became a scholar of Pedro de las Cuevas, and approved himself a good historical painter. Among his works, mention is made in commendatory terms of one representing St. Mary the Egyptian presented to the Virgin; another of San Carlo Borromeo; and a Descent from the Cross; but his best is a picture of Our Lady, in the church of St. John at Madrid. His design was good, his attitudes graceful, and his colouring sweetly harmonious. He died in 1671.

CAMPAGNOLA (GIULIO), an artist of Padua, who lived about 1500. He painted in miniature, and some pictures in oil, in a good taste. He also engraved in a style approaching to what is now called dotting.

CAMPAGNOLA (DOMENICO), also called *Dalle Greche*. He was the son of Giulio, and a disciple of Titian, who is said to have looked upon his progress with some portion of jealousy. Many of the oil paintings and frescoes of Campagnola will indeed bear a comparison with the works of Titian, and good judges think that he surpassed that great master, in his representation of the Evangelists on the ceiling of the Scuola del Santo. He excelled in painting the naked figure, and his landscapes are little, if at all, inferior to those of Titian. He was also a good engraver. He died about 1551.

CAMPALASTRO (LODOVICO), an historical painter of Ferrara, in two of the churches of which city are some good pictures by his hand, as a Nativity; a Flight into Egypt; the Wise Men's Offering; and St. Francis. Of his age and personal history nothing is recorded.

CAMPANA (TOMMASO), a native of Bologna, and the pupil of Guido, whose style he imitated successfully, as appears abundantly in two pictures illustrative of the life of St. Cecilia, painted for the church of St. Michael in Bologna.

CAMPANA (PEDRO). This artist was born of Spanish parents at Brussels in 1503. At an early age he went to Rome, where it is said he became a scholar of Raffaele. Whether this be so or not, he certainly approved himself an ornament of the Roman school, and imitated the manner of Raffaele with some success. In 1530 he was at Bologna, where he painted the triumphal arch erected for the reception of Charles V. On the invitation of that monarch, he went to Spain, and executed there many

capital works, the chief of which are in the cathedral of Seville, particularly his famous pictures of the Nativity and Purification. In the church of San Lorenzo he painted a Descent from the Cross in a grand style. He died at Brussels in 1570.

**CAMPHUYSEN (DIRK THEODORE RAPHAEL).** This painter was born at Gorcum in 1586. He was instructed by Diederick Govertz, whom he very soon surpassed. He studied nature with judgment, and his subjects were landscapes, mostly small, with ruinous buildings, huts of peasants, or villages on the banks of rivers, with boats, which he generally represented by moonlight. His pencil is tender and soft, his colouring transparent, and his skill in perspective is seen in the proportional distances of his objects. He painted with a thin body of colour, but penciled with singular neatness and spirit. He practised in his profession only till he was eighteen, when he became tutor to the sons of the Lord of Nieuport, which nobleman afterwards made him his secretary. He excelled in drawing with a pen, and the designs which he finished in that manner are exceedingly valued. One of his best performances, a view of a village on the bank of a river, with vessels passing and repassing by moonlight, was in the possession of the author of this book. The pictures of Camp-huysen, for the cause already stated, as well as for their intrinsic merit, are scarce and dear.

**CAMPI (GALEAZZO).** He was born at Cremona in 1475, and is said to have been a disciple of Boccaccino; which however is questionable, on the ground of the disparity between the style of these two artists. In a picture of the Virgin and Child, by Campi, dated 1518, he appears to have imitated Perugino, though very unequally, both in the design and expression. His greatest performance is his own portrait, which obtained a place in the gallery of painters at Florence. By those who have critically examined that picture, it is described as being designed in a more elegant style, with a bolder relief, and a greater knowledge of the chiaro-oscuro, than any of his other works. He died in 1536.

**CAMPI (GIULIO).** This artist was the son of Galeazzo Campi, and born at Cremona in 1500. He was taught by Giulio Romano, and by his instructions acquired a noble style; after which he went to Rome, where he improved himself still more by studying the works of Raffaele, and the remains of antiquity. By his native genius and assiduity he attained a distinguished rank among the artists of his time, and may justly be regarded as the founder of a school. In the church of St. Margareta, at Crè-



mona, are several of his pictures, and there are others at Mantua, all of which are manifest proofs of his fertile conception and vigorous execution. He died in 1572.

CAMPI (ANTONIO), was the younger brother and scholar of Giulio. He was born at Cremona, and became both an architect and painter, but excelled in the former profession. Several of his paintings in fresco and oil, however, show that, had he devoted himself to that art alone, he would have been eminent in it. His principal pictures are, St. Paul raising Eutychus, of which there is an engraving by Agostino Caracci, and the Nativity, an altarpiece in the church of St. Paolo, at Milan. Campi failed in his fresco paintings by the affectation of imitating Corregio. His genius was greater than his judgment.

CAMPI (VINCENZIO), the younger son of Galeazzo Campi, excelled in portrait painting and still life, though he sometimes attempted history. He died in 1591.

CAMPI (BERNARDINO). This artist was of the same family with the preceding, and was born at Cremona in 1522. He successively became the disciple of Giulio Campi, and Hippolito Costa. The principal works of this master are at Mantua, Cremona, and Milan, where several of his compositions are in great esteem, particularly a picture of St. John in the Wilderness, preserved in the Ambrosian Library, which is mentioned with great honour to the artist, and said to be extremely well executed. His manner resembles that of Giulio Romano in greatness of design, a perfect delineating of the naked figure, magnificent architecture, power of expression, and felicity of combination. He died in 1584.

CAMPIDOGGIO (MICHEL ANGELO). He was born at Rome in 1610, and was particularized by the name of Campidoglio on account of an office which he held in the Capitol. He was a scholar of Fiovianti, and had a most happy talent for painting fruit and flowers; which subjects he designed, and finished in a style superior to any artist of his time. His objects are well disposed, and judiciously chosen; his pencil is free and firm; his colouring strong, natural, and agreeable; and, by proper masses of light and shadow, his pictures have a charming force and relief. He died in 1670.

CAMPIGLIA (GIOVANNI DOMENICO). This artist was born at Lucca in 1692, and studied at Florence, under Tommaso Redi, and Lorenzo del Moro: after which he went to Bologna, where he received instructions from Giuseppe del Sole. He painted

historical subjects and portraits, among which was his own, for the gallery at Florence. His principal employment was drawing after the antique, and for the engravers. He also etched himself, particularly portraits.

**CAMPINO (GIOVANNI).** He was born at Camerino about 1590, but studied the principles of painting at Antwerp, under Abraham Janssens. After remaining there some years, he returned to Italy, and for some time resided at Rome, where he painted several pictures, which procured him an invitation from the court of Spain, and it is supposed that he died in that country.

**CAMPOLO (PLACIDO),** a Sicilian artist, who was born at Messina in 1693. He was the scholar of Sebastian Conca, at Rome, in which city he applied very diligently to the study of the ancient marbles, and the works of Raffaele. On his return to his native place, he professed historical and portrait painting with great reputation. He died of the plague at Messina in 1743.

**CAMPORA (FRANCESCO).** He was born at Genoa in 1712, and had Domenico Parodi for his instructor. He became an able artist in history, as well for his composition as his colouring. He died at Genoa in 1763.

**CANAL, OF CANALETTO (ANTONIO).** This artist was born at Venice in 1697. His father was a scene painter, and Antonio was brought up to the same branch of the profession, in which he acquired a vividness of conception, and facility of execution, that subsequently enabled him to despatch a number of works in a short time. When young he went to Rome, where he painted views from nature, and the remains of antiquity. On his return to Venice he continued the same course, and drew several fine views of that city and neighbourhood. His finest performance was that of the Great Canal, but he introduced into his picture the Rialto, in the room of the present bridge, with the Basilic of Vicenza rising in the middle. Canaletto used the camera-obscura for accuracy of representation and of outline, but afterwards corrected its defects in the air tints. This artist, by the advice of Amiconi, came to England, and remained here about two years, during which he painted a perspective view of the inside of King's College Chapel, Cambridge, which is at Strawberry Hill. Several of his pictures are in Buckingham-house, which are even superior to his views of Venice. He died in 1768.

His nephew and scholar, *Bernardo Canaletto*, after completing his studies at Rome, went to Dresden, where he assumed the title

of Count Bellotti. He practised both painting and engraving, and died at Warsaw in 1780.

CANDARI (GIUSEPPE). He was born at Rome in 1630, and died in 1682. He was deemed one of the best of the scholars of Carlo Maratti, whose style he closely followed. His works are mostly in the churches and public buildings of Rome.

CANDIDO, *see* WIT.

CANE (CARLO). He was born at Gallarate, near Milan, in 1618, and studied first under Melchior Gillardini, after which he became the scholar of Morazzone. He adopted the manner of the latter artist in his principal works, but besides historical subjects, he also painted landscapes and animals, with spirit and originality. He died at Milan in 1688.

CANGIAGIO (GIOVANNI). A Genoese painter, who was born in the Valley of Polcevera, near the capital of that state, in 1495. He was a disciple of Antonio Semini, and the contemporary of Pierino del Vaga and Pordenone, with whom he contributed to reform the Gothic style of painting which had long prevailed.

CANGIAGIO, or CAMBIASO (LODOVICO). This eminent artist, who also went by the name of *Luchetto*, was born at Moneglia, near Genoa, in 1527. His manner was spirited, and his expedition such that he worked equally well with both hands; by which unusual power he executed more designs, and finished more grand works with his own pencil, and in a shorter time, than most other artists could do with several assistants. At the age of seventeen, he was employed in painting the front of an elegant house in fresco; but at his entering on the scaffold, the other artists, who were Florentines, when they observed his youthful appearance, concluded he could be nothing more than a grinder of colours; and, therefore, as soon as he took up the palette and pencils, they determined to prevent him from using them, being apprehensive that he would spoil the work. But after a few strokes of his pencil, they formed a very different opinion, acknowledged their own mistake, and his uncommon abilities. Cangiagio had three different modes of painting, at different periods of his life. His first was gigantic and unnatural; in his second, which was his best style, he seemed conscious of his own imperfection, and therefore consulted nature with greater attention, and digested his thoughts in sketches before he began to paint. The third was distinguished by a rapidity of penciling, which he

adopted to provide for the support of his family. In the royal collection at Paris is a Sleeping Cupid, as large as life, and likewise Judith with her Attendant, both painted by Cangiagio, in his best manner; and in the Pembroke collection is a picture, reputed to be his work, representing Christ bearing his Cross. His performances are numerous at Genoa, and he was also employed at the Escorial, in Spain, where he died in 1585.

CANGIAGIO (ORAZIO), the son and scholar of the last-mentioned artist, was born at Genoa. He accompanied his father to Spain, where Philip the Second conferred on him marks of distinction and a liberal pension.

CANINI (GIOVANNI AGNOLO). This painter was born at Rome in 1617, and became the scholar of Domenichino, but afterwards of Barbalunga. He painted historical subjects with such credit as to be elected, in 1650, a member of the academy at Rome. Queen Christian of Sweden gave him several commissions, and he also painted some fine altar-pieces at Rome. He died in 1666.

CANO (ALONSO), a Spanish artist, who obtained the proud distinction of being called the Michel Angelo of Spain, because he excelled alike in painting, sculpture, and architecture. He was born in 1600, at Granada, where his father, who was an architect, brought him up to his own profession, but afterwards he applied himself to the study of sculpture, and made an uncommon progress in a short time. He next went to Seville, where he studied under Pacheco, and next under Juan del Castillo, in whose academy he executed many noble paintings for the public edifices in Seville, and at the same time gave specimens of his excellence in statuary, particularly a Madonna and Child, in the great church of Nebrissa, and two colossal figures of San Pedro and San Pablo. Count Olivarez invited him to Madrid, where he was made royal architect, king's painter, and preceptor to the Prince Don Baltazar Carlos of Austria. Here, as architect, he projected several additional works to the palaces, some public gates to the city, and a triumphal arch erected on the entrance of Mariana, second queen of Philip IV. As a painter he executed many celebrated compositions in the churches and palaces of Madrid. While in the height of his fame, an event happened which involved him in much trouble. Returning home one evening, he discovered his wife murdered, and his house robbed, while an Italian journeyman, on whom suspicion fell, had escaped. The magistrates having discovered that Cano had been jealous of this Italian, and

was also attached to another woman, acquitted the fugitive, and condemned the husband. On this he fled to Valencia, and took refuge in a Carthusian convent; but afterwards was so imprudent as to return to Madrid, where he was apprehended, and put to the torture, which he suffered without uttering a word. The king, hearing of this, received him again into favour; and as Cano saw there was no safety out of the protection of the church, he solicited the king's permission, which was granted, and he was named residentiary of Granada. The chapter objected to his nomination, but were obliged to submit, and their church profited by the appointment, in receiving from him many sculptures and paintings. The last years of his life he spent in acts of devotion and charity. When he had no money to bestow in alms, he would give a beggar a drawing, directing him where to take it for sale. To the Jews he bore an implacable antipathy. On his deathbed he would not receive the sacrament from a priest, because he had administered it to a converted Jew; and from another he would not receive the crucifix in his last moments, because it was so bungling a piece of work that he could not endure the sight of it. In this manner died Alonso Cano, in 1676. In his early days, as he was of a noble family, he disdained to accept pay for his productions, declaring that he worked for fame and practice, and that he considered himself as yet so imperfect in his art, that he could not in conscience admit of any recompense. As he advanced, however, he had no scruple in accepting the just reward of his merit; and the following anecdote, related by Mr. Cumberland, will show his spirit in demanding what was his due. A counsellor of Granada having refused to pay the sum of one hundred pistoles for an image of St. Antony of Padua, which Cano had made for him, he dashed the saint into pieces on the pavement of his academy, while the counsellor was reckoning up how many pistoles per day Cano had earned whilst the work was in hand. "You have been twenty-five days carving this image of St. Antony," said the counsellor, "and the purchase-money demanded being one hundred, you have rated your labour at the exorbitant price of four pistoles per day; whilst I, who am a counsellor, and your superior, do not make half your profits by my talents."—"Wretch!" cried the enraged artist, "to talk to me of your talents: I have been fifty years learning to make this statue in twenty-five days!" and so saying, flung it with the utmost violence upon the pavement. The terrified counsellor escaped out of the house in terror. For this profanation, however, of the image of a saint, Cano was sus-

pended from his function by the chapter of Granada, and was not restored by the king until he had finished a magnificent crucifix, which the queen had ordered, but which he had long neglected. In Mr. Fuseli's opinion, Canova excelled as a painter, with the single exception of Velasquez, all his contemporaries, and yet seems to have owed his superiority entirely to nature. His design is correct, his arrangement happy, and his colour charming. As a sculptor, he gives evident proofs of having studied the antique, by the dignity of his forms, the grandeur of his drapery, and elegance of taste. In architecture he was too loaded, too ornamental, and swayed by the fashion of the day. With such talents he connected a whimsical character; and, as the master of a school, scarcely left a pupil that rose above mediocrity. A catalogue of his nearly endless works may be found in Bermudez.

CANOVA (ANTONIO). Though the merits of this great artist shone exclusively in sculpture, he was not without skill in the kindred art of painting. He was born of humble parents, in 1757, at Passagno, in the Venetian territory; and his genius being discovered by the lord of the village, he sent him for instruction, first to a sculptor at Bassano, and next to Vienna. On the death of his last master, Toretti, he went and settled at Venice, where his circumstances improved rapidly, and he was soon admitted a member of the Academy of Fine Arts in that city. In 1779, by the advice of Sir William Hamilton, he removed to Rome, in which city he devoted a considerable portion of his time to the study of the antique; and in 1783 gave a decided proof of his success in the group of Theseus vanquishing the Minotaur. Canova was now looked upon as the restorer of sculpture, and he was encouraged to proceed by the most liberal patronage. The same year that Theseus appeared, he received a commission for the monument of Pope Clement XIV., and this was followed by other works, all rising in dignity above each other, till his death, which occurred at Venice, October 4, 1822. Long before his death he had been created a chevalier, to which title the pope afterwards added that of Marquis of Ischia; and no man ever merited the distinction better by his private virtues, and the use which he made of his talents. It is remarkable that Canova was not satisfied with shining as the first sculptor of his age, and giving a new era to the art in which he excelled; but he produced pictures also, on which it is said he prided himself more than upon his statues. These performances are, a Naked Venus, as large as life, in a reclining posture, holding a mirror; another Naked Venus sleeping, and a Satyr peeping at her, crowned with

vine leaves; the Three Graces embracing, half the natural size; a Mother with Three Children, one lying in her lap, while the other two are playing around; a Female half undressed; Cephalus weeping over Procris; a Player on the Lute; Two Heads, after the manner of Giorgione; an Old Man's Head; and his own portrait. All the merit of these pictures consists in the colouring; but in other respects the execution falls short of mediocrity.

CANTARINI (SIMONE), an Italian artist, called, from his native place, *Pesarese*, was born in 1612. He was at first a pupil of Pandolfi, and afterwards of Guido, but more as a rival than a disciple. His overbearing violence, however, was such, that he was soon obliged to quit Bologna and repair to Rome, where for some time he studied Raffaello and the antiques. On his return to Bologna, he professed to teach pupils, but not succeeding to his wish, he removed to the court of Mantua. His prospects now seemed to brighten, when another cloud came over him, occasioned by his failure to give satisfaction in the portrait of the duke. Mortified and disappointed in his views, he went to Verona, where he died in 1648, not without suspicion of having been poisoned by a painter of Mantua, whom he had injured. Cantarini, though inferior to Guido, approached very near him in originality of conception and power of execution. What he wanted in dignity he made up in gracefulness, and if he was subordinate in knowledge, he had more correctness, and stood without a rival in the finishing of the extremities. The heads of his Saints have been called prodigies of beauty and expression. Sir Robert Strange had a picture of Cantarini's, Our Saviour standing on the Globe, attended by Cherubim; which, he says, is nothing inferior to Guido: it is inimitably coloured, the composition extremely agreeable, and the whole apparently painted with great facility. Cantarini also etched with great spirit.

CANTI (GIOVANNI), a native of Parma, who, however, resided mostly at Mantua, and obtained great distinction by his landscapes and battle-pieces. He also made occasional efforts in history, but with little success. He died in 1716.

CANTOFOLI (GINEVRA), a female artist, was born at Bologna, and was the pupil of Elizabetta Sirani. She practised historical painting with success; and in the church of St. Procolo, in her native city, is a picture by her of the Last Supper, of which good judges speak favourably, as they also do of some other altarpieces by her, particularly of St. Tommaso di Villanuovo, in St. Giacomo Maggiore. Her personal history is unknown.

**CANUTI (DOMENICO MARIA).** He was born at Bologna in 1620, and was instructed by Guido, of whose school he was a brilliant ornament, so that even this great master could not forbear admiring the produce of his fine imagination, and very frequently commended the judgment and taste that were visible in his compositions. He was employed in many magnificent works at Rome, Padua, and Bologna; and in the church of the Olivetans, at the latter place, is a Descent from the Cross, by him, represented as occurring by moonlight, the effect of which is extraordinary. This picture is called the *Notte del Canuti*. In the church of St. Bernardino is a noble piece of the Virgin and Saints; and in the palace of the Pepoli family are two saloons of his painting, which are universally admired. Canuti also etched several plates in the style of Guido. He died in 1678.

**CAPITELLI (BERNARDINO).** This artist was born at Sienna about 1617. He studied first under Alessandro Casolani, and next under Rutilio Manetti; but he is less known as a painter than an engraver. He died about 1660.

**CAPOLONGO (ANTONIO),** a native of the city of Naples, who was a scholar of Giovanni della Lama, and lived about the year 1490. He painted the grand altar-piece in the church of St. Diego, at Naples, the subject of which is the Immaculate Conception. There is also another picture in the church of St. Nicolo, of which judges speak well, representing the Virgin and Child with a glory.

**CAPPELLA (SIMON).** This artist was born at Naples in 1591, but studied at Rome under Annibale Caracci; after which he returned to his native place, where he painted sacred subjects with great success. He died in 1641.

**CAPPELLI (GIOVANNI ANTONIO).** He was born at Brescia in 1664, and had for his first master Pompeo Ghiti; but on going to Bologna, he became a pupil of Lorenzo Pasinelli, on leaving whom he went to the city of Rome, where he studied under Bacicci. He painted historical subjects, and worked chiefly in fresco, with great reputation.

**CAPPELLI (FRANCESCO).** He was born at Sassuolo, in the duchy of Modena, and received his education in the school of Corregio; after which he settled at Bologna, where he was principally employed by private families; whence it is that few of his performances are to be seen, except a Madonna, in the church of



St. Sebastiano, at Sassuolo. This picture is so perfectly Correggese, that it is to be regretted more from the same hand are not to be found.

CAPPELLINI (GABRIELLE). He was originally a shoemaker, whence he obtained the name of *Il Caligarino*. He was born at Ferrara, and was persuaded to attempt painting by Dosso Dossi, who perceived his genius, from his taste as a workman in his own craft. In the church of St. Francesco, at Ferrara, is a picture by him of St. Peter and St. James, and in that of St. Giovannino, a Madonna with Saints, painted in a noble style.

CAPPELLINO (GIOVANNI DOMENICO). This artist was born at Genoa in 1580. His master was Giovanni Battista Paggi, whose style he closely and successfully imitated, though he did not equal him in dignity. His best performances are the picture of the Death of St. Francis, in the church of St. Nicolo, at Genoa; and a St. Francesco Romano, in that of St. Stefano. He died in 1651.

CAPURRO (FRANCESCO), a Genoese painter, who was the pupil of Domenico Fiasella, on leaving whose school he went to Rome and Naples, at which last city he became the scholar of Spagnoletto; but just as he was giving promise of rising eminence, he died of a malignant fever at Genoa.

CARACCI (ANNIBALE). By the concurrent testimony of most writers, this illustrious artist was the son of a tailor at Bologna, and born there in 1560. He was the disciple of his cousin Lodovico, from whom he imbibed not only the best principles of the art of painting, but also an ambition to reach the utmost perfection in every branch of it; for which purpose he studied the works of Titian, Tintoretto, and Paolo Veronese, at Venice, and those of Correggio at Parma. His early performances at Bologna afforded manifest proofs of extensive genius, surprised the ablest artists of his time, and raised a general expectation of that excellence to which he afterwards attained. The fame of the Caracci family having extended itself to Rome, Annibale was invited thither by the Cardinal Farnese, who employed him to paint the famous gallery which goes by his name. It will be for ever the glory of Annibale, but it must likewise be the eternal disgrace of his patron, who rewarded such eminent talents, and the labour of ten years, in so meanly and so unworthily sordid a manner: for that wealthy ecclesiastic, influenced by the advice of his favourite, Don Gio, presented the painter with only five hundred crowns, for a

work which merited more than as many thousands. He went, with singular satisfaction, to Rome, as he had for a long time desired to see the antique statues, the basso-relievos, and also the compositions of Raffaello; and the observations he made in that city induced him to change his Bolognese manner, which had very much of Corregio in it, to assume one that was more learned, but more dry, and less natural, both in design and colouring. It is observed, that the manner of all the Caraccis is the same; the only difference that can be perceived among them seems to arise from their diversity of temper and disposition. Annibale had more fire, more boldness and singularity of thought than the others; and his designs were more profound, his expression more lively, and his execution firmer. His genius was better adapted to poetical and profane subjects than sacred; though, when he attempted the latter, he generally succeeded. His taste of composition was considerably promoted by his studies at Rome, as appears in the Farnesian gallery; and though the design is loaded, yet it has so much elegance, that it often pleases even those whose critical judgment prevents them from approving it. His manner shows a mixture of the antique, of nature, and of the manner of Buonarroti. He forsook that of Bologna, and adopted the Roman manner entirely: the former was soft and mellow, and the latter more exact, but less delicate in the colouring; so that the penciling in the last works of Annibale is neither so tender nor so agreeable as in his first. He had an admirable genius for landscape; the forms of his trees are fine, and in all his objects after nature, there is a character that distinguishes them strongly. He seems, however, not to have well understood the chiaro-oscuro, nor are his local colours commendable; but, upon the whole, no painter seems to have been more universal, easy, or certain in every thing he did, nor more generally approved, than Annibale. In the gallery at Munich are two pictures of this master, for each of which, Maximilian I. Elector of Bavaria, is said to have paid forty thousand guilders. And at Loretto is preserved a piece by Annibale, representing the Birth of the Virgin, which is exceedingly beautiful. In the Dresden gallery is a noble painting of St. Roche distributing his Wealth to the Poor, by Annibale; and the Earl of Carlisle has a most pathetic picture of this master, the subject of which is the Descent from the Cross. Annibale Caracci engraved about twenty plates in a style worthy of his talents. He died in 1609.

CARACCI (LODOVICO). He was born at Bologna in 1555, and became a disciple of Prospero Fontana; but rose to that high

degree of reputation which he possessed, by studying the works of Titian, Tintoretto, and Paolo Veronese, at Venice; of Passigiano, and Andrea del Sarto, at Florence; of Giulio Romano at Mantua; and of Parmegiano, and Corregio, at Parma. But above all those masters he admired Corregio, and always endeavoured to imitate his manner. It is remarkable that, notwithstanding the pre-eminence which this great master attained, he was so unpromising at first as to receive the nickname of the Ox from his fellow-students. If he had less fire in his compositions than Annibale or Agostino, he surpassed them in grace, grandeur, and sweetness. In religious subjects particularly, he excelled them both; and, after the manner of his favourite, Corregio, he gave a wonderful grace to his Madonnas. Simplicity and elegance distinguish all his designs; his touch is lively, his expression good, the airs of his heads are graceful, his figures are marked with a fine outline, and his general composition is sublime. In conjunction with Agostino and Annibale, he laid the foundation of that school, which has been so highly celebrated, and even to this time distinguished by the title of the Academy of the Caracci; and thither all students who gave hopes of their becoming masters resorted to be instructed in the true principles of painting. The Caracci taught freely those things that were proportionable to the talents and qualifications of their disciples. They established well-chosen models of men and women; and Lodovico having collected at Rome a number of fine casts from the best figures, some antique statues, and curious basso-relievos, sent them to Bologna. He also procured the most capital designs of great masters; purchased instructive books on all subjects relative to the art; and had the assistance of a noted anatomist, Anthony de la Tour, who taught the pupils whatever was necessary, relative to the junction of the bones, and the insertion of the muscles. The happy effect of this institution is proved by the many great artists who were formed in it; among whom were Guido, Domenichino, Albano, Lanfranc, Guercino, and others. At Bologna, in a chapel belonging to the church of La Madonna di Galiera, is a picture painted in fresco, by Lodovico Caracci, representing an Ecce Homo, in which Pilate appears washing his hands. The design is excellent, the colouring good, and the whole has a fine effect. In the church of St. Leonardo, the grand altar-piece is by the hand of this master. The subject is the Martyrdom of St. Ursula and St. Leonardo, and is a grand composition, consisting of a number of figures, in good attitudes, grouped with singular skill, and adorned with elegant draperies; the heads and hands being correctly designed, and in a good taste. But it is grown

dark by time, as most of the paintings of Lodovico are now, which greatly diminishes their effect. In the same city is a capital picture of St. John the Baptist, painted by this master. The dignity that appears in the whole figure is astonishing; it commands reverence, attention, and love; and the countenance looks inspiration. The graceful air and attitude, as well as the union of simplicity and dignity in the character, are heightened by the judicious mixture of strength and softness in the colouring. There are also many other excellent pictures in Bologna by his hand, particularly a Transfiguration, and the Conversion of St. Paul, and a great number are in the churches and religious communities in all parts of Lombardy. Sir Joshua Reynolds says of Lodovico, that "his breadth of light and shadow, the simplicity of his colouring, and the solemn effect of that twilight which seems diffused over his pictures, is better suited to the grave and dignified subjects he generally treated, than the more artificial brilliancy of sunshine which enlightens the pictures of Titian." Lodovico etched a few engravings, from his own designs, in a masterly style. He died in 1619.

CARACCI (AGOSTINO). This eminent artist was born at Bologna in 1558. He was the elder brother of Annibale, the disciple of Lodovico, and in many respects not inferior to either. At first he studied in the school of Prospero Fontana, and next under Passerotti; but it was the instruction of Lodovico that gave him the taste and knowledge by which he rendered himself considerable. As well in the disposition as execution of the memorable Farnesian gallery, he assisted Annibale; but he had not the assiduity of his brother, and devoted much time to engraving, in which he was so excellent, that his etchings were almost as much valued as his paintings. Few of his pictures are to be met with, and it is thought that several of those which he did finish pass for the works of his brother Annibale. One of the most celebrated of his works is the Communion of St. Jerome, at the Certosa in Bologna, which he executed after his return from Venice: it is designed and composed in a grand style, the draperies are broad and elegant, and in the heads there is a noble character. This fine piece formed part of the spoils carried off by the French, in their invasion of Italy. Another of his designs is in the ducal palace at Parma, but by the death of the artist it was left unfinished. It was however so highly esteemed by the duke, that he never would permit any other painter to work upon it, thinking it impossible to find a master equal to such an undertaking. The plates of this great artist are very numerous and valuable. Agostino died in 1602.

CARACCI (ANTONIO), called *Il Gobbo*. He was the natural son of Agostino, and born at Venice in 1588. Having been instructed by Annibale in the art of painting, he appeared to have a lively and promising genius, and, even in the few things which he painted, gave such tokens of an enlarged capacity, as made the shortness of his life to be much regretted. In all his compositions he displayed an excellent taste; and in those pictures which he finished, he showed the spirited touch and penciling, as well as beautiful expression of Annibale; and if a judgment might be formed of his talents by those fresco paintings with which he enriched the three chapels belonging to the church of San Bartolomeo nell' Isola, it seems probable that he might perhaps have even surpassed the whole family of the Caracci. He died at Rome in 1618.

CARACCI (FRANCESCO), called *Franceschino*. He was the brother of Annibale and Agostino, and the disciple of Lodovico Caracci; by whose precepts he proved in a short time an eminent designer of naked figures, and was accounted by his master superior to any of his other scholars in freedom of hand, correctness, and truth. But growing vain by the applauses he received for his real excellencies, he neglected colouring, and thereby lessened his reputation, which otherwise he might have effectually established. He died in 1622. Francesco engraved some plates after the designs of Lodovico and Annibale.

CARACCIUOLO (GIAMBATTISTA). This artist was born at Naples in 1591. His first master was Francesco Imperato, whom he soon left to study under Michel Angelo Caravaggio, whose vigorous style and powerful light and shadow he followed, till, on going to Rome, he altered his manner by contemplating the works of Annibale Caracci. On his return to his native city, he painted several pictures so much in the Caraccian style that they were by some mistaken for those of Annibale. The best of his works were a St. Cecilia, St. Antonio de Padua, the Death and Assumption of the Virgin, and a St. Carlo. He died at Naples in 1641.

CARAGLIO (GIOVANNI GIACOMO), an Italian artist, was born at Verona about 1512. He was an excellent designer, and studied under Antonio Raimondi; but is chiefly known for his engravings. His drawing is correct, his heads have a fine expression, and the whole of his performances exhibit great knowledge and taste. He was also much employed in engraving of gems. He died about 1560.

CARAVAGGIO (MICHEL ANGELO AMERIGI DA). This extraordinary character was born in the village of Caravaggio, in the

Milanese, in 1569. His father was a mason, and employed him in making paste for the fresco painters at Milan ; and this connexion with the artists inspired him with a similar taste. Thus, without a teacher, he became a skilful painter, and at first applied to the taking of likenesses, in doing which he adhered strictly to nature, which he followed with servile obedience, copying even her very defects, and appearing to despise all that was graceful or elegant. On being shown some fine antiques, he said, pointing to the bystanders, " See how many more models nature has given to me than all your statues !" Then going into a public-house, he drew the portrait of a Gipsy so accurately that no defect could be found in it. Being of a quarrelsome temper, it was almost impossible for any one, especially artists, to keep upon good terms with him ; so that it was no wonder he should have multiplied enemies wherever he came. He had not been long at Milan before he was obliged to remove from thence to Venice, where he adopted the style of Giorgione ; but his stay there was short, and he went to Rome in such poor circumstances that he was forced to work for Josepino, who employed him in painting fruit and flowers. This not being to his taste, he left that artist to execute figures for Prospero, a painter of grotesque. Prospero saw his merit, sounded his praises every where, and made considerable advantage by his labours. A picture, the subject of which was the Gamester, painted by Caravaggio, so highly pleased Cardinal del Monte, that he took the artist into his service, and rewarded him liberally. All the walls of the work-room of Caravaggio were blackened, that the shades of objects might have no reflection, and all day long the light only entered from the uppermost window. Thus he succeeded in giving his pictures that dimness and force which at first sight excited surprise, and eclipsed the works of other masters ; and even Rubens acknowledged Caravaggio to be his superior in the chiaro-oscuro. He gave to all his objects so striking and powerful a truth as could not be exceeded ; but these beauties disappeared in large compositions, in which his manner was hard and repulsive. He placed all his figures in the same plane, without gradation or perspective ; and the light upon his objects was uniformly the same. All the painters of the time combined at first against Caravaggio, objecting to him that he was not only devoid of genius and grace, but that he had not discernment enough to make a proper selection of objects. This censure was just in the main ; for he made choice of porters as models, whom he drew without their heads, which he afterwards put on according to the characters he had to represent, whether

saints or heroes. The altar-pieces executed by him were in consequence often obliged to be taken down again on account of their vulgarity: this was the case with a St. Matthew, who, instead of being a wrinkle-faced old man, was depicted as a jolly clown; and, what was worse, Caravaggio painted the Holy Virgin as a drunken drab. So capricious, however, was popular taste, that the manner of Caravaggio, which originally gave offence, afterwards became fashionable, and the body of artists followed his example. When Annibale Caracci came to Rome, Caravaggio was so forcibly struck with his colouring, that he exclaimed, "God be praised! at last I have found one painter in my lifetime." Notwithstanding this, he took occasion to quarrel with Annibale, and challenged him to fight, but the other very properly refused to measure weapons with such an antagonist. Caravaggio next challenged Josepino, who excused himself because his adversary was not a knight. To remove this difficulty he went to Malta, and there got himself dubbed a serving knight, or *Cavaliere Serviente*, which was a degree below the dignity of Josepino. Soon after this, Caravaggio having a dispute with a young gentleman at Rome, stabbed him, and again fled to Malta, where he procured the favour of the grand master by painting an altar-piece in the church of St. John, and other pictures. For these he received a chain of gold and two slaves as attendants; but happening to have a dispute with one of the knights, he was thrown into prison, from whence he made his escape, and got first to Sicily, and next to Naples. Here he endeavoured to appease the grand master, by sending him a picture of John the Baptist, and at the same time he solicited his pardon of the pope, in which, through the interest of Cardinal Gonzaga, he succeeded. Upon this he ventured to return to Rome; but as he was leaving his inn, some armed persons attacked and severely wounded him in the face. This did not prevent his embarkation; but on landing from the felucca, he was seized by a Spanish guard, who, mistaking him for another person, hurried him to prison. On recovering his freedom, and going to seek for his baggage, he found that some persons had carried it away. Thus deprived of all he had in the world, he wandered about upon the shore, and at length in the extreme heat of the sun reached Porto Ercole, where his courage entirely forsook him; a violent fever ensued, of which he died in 1609. The great excellence of Caravaggio as a painter consisted in truth of colour, and so faithful was he in his representation of whatever objects he undertook, that he obtained the name of the Naturalist, and Annibale Caracci used

to say that he did not paint but grind flesh. At the Spada Palazzo is a picture of St. Anne with the Virgin by her side, employed in female work, but the figures are as mean as their dress. Another picture of the Virgin with two Pilgrims, at Loretto, has the same characteristics, but is vigorously executed in his peculiarly sombre manner. In the palace of the Borghesi was the Supper at Emmaus; a St. Sebastian in the Campidoglio; and in the Pamphili collection, Hagar and Ishmael. But his masterpiece is the Entombing of Christ, formerly in the Chiesa Nuova, at Rome, and afterwards at the Louvre.

CARAVAGGIO (POLIDORO CALDARA DA). This eminent artist was a native of the Milanese, and born in the village from whence he derived his name, in 1495. His origin was so low, that at Rome, whither he went for employment, he became a common labourer. Happening to be engaged in that humble occupation in the Vatican, where Maturino and Giovanni da Udina were employed in executing the designs of Raffaello, he was stimulated to imitate them. This attracting the notice of Raffaello, he was encouraged by him to follow the pursuit to which his genius led him, and he became one of the most distinguished disciples of that school. He directed his attention principally to the study of the antique sculptures, in imitating which he rose to pre-eminent excellence. Raffaello in consequence appointed him to paint the friezes for his works in the Vatican; and he discharged this honourable trust entirely to the satisfaction of his illustrious patron and master. Polidoro was a rigid observer of the forms and costumes of the ancients, so that his works appeared with all the character of Athenian art, in the heads, draperies, and attitudes of his figures. Though he despised colouring to such a degree as to give a sameness to his representations, yet, by skilful management and the elegance of his forms, he imparted a dignity to all his works. It is to be regretted, however, that, from the exposure of his frescoes to the atmosphere, they have been for the most part destroyed, and no remembrance of many of them is preserved, except what is afforded by the engravings of Alberti, Goltius, and Galestruzzi. When Rome was taken by the Spaniards in 1527, Caravaggio fled to Naples, where, and in Sicily, he obtained much employment; but while preparing to leave that island in 1543, he was murdered by his servant for the sake of his property. During his residence at Messina, he painted the triumphal arches erected there, in honour of the return of the Emperor Charles V. from his African expedition. His other works were



the ornaments in the Vatican, the History of Niobe, two subjects of the Life of Magdalen, with a beautiful Landscape, and an oil picture of Christ bearing his Cross. This last is in the great church at Messina.

**CARAVOGlia (BARTOLOMEO).** He was born in Piedmont, and is said to have been a pupil of Guercino, which however is doubtful, as there is nothing in his style to warrant the conjecture. His best performance is the Last Supper, in the church of Corpus Christi, at Turin. He lived about 1670.

**CARBAJAL, or CARVAJAL (LUIS DE),** a Spanish painter, was born at Toledo in 1534, and studied under Don Juan de Villoldo. He was employed by Philip II. in painting the Escorial, where he had a principal part of the cloisters for the exercise of his talent, and the subject which he chose was the History of the Virgin. He also painted the Nativity for the grand altar of the Infermeria. He died at Madrid in 1591.

**CARBONE (GIOVANNI BERNARDO).** He was born at Genoa in 1614, and studied under Giovanni Andrea de Ferrari. He painted history in a good style, but excelled in portraits, which were much in the manner of Vandyck. He died in 1667.

**CARBONI (FRANCESCO).** This artist was a native of Bologna, the scholar of Alessandro Tiarini, and a proud and successful imitator of Guido. His principal performances are at Bologna, where, in the church of St. Martin Maggiore, is a Crucifixion; in that of St. Paolo an Entombing of Christ; and in that of the Servites the Death of St. John the Baptist.

**CARDENAS (BARTOLOMEO DE).** This painter was a Portuguese by birth, but was brought up in Spain, where he acquired great and deserved reputation. He painted the principal part of the cloisters of Nuestra Señora d'Atocha at Madrid. But his best works are at Valladolid, where he resided the greater part of his life. He died in 1606, aged 59 years.

**CARDI (LODOVICO),** called *Cigoli* and *Civoli*. This master of the Florentine school was named Cigoli from the castle where he was born, in 1559. He was the disciple of Santo di Titi, but never followed his style, choosing rather to form one of his own. He drew well, and his style of designing was elevated, the attitudes of his figures were natural, just, and expressive, and his outline was correct. But notwithstanding his merit, there are some offensive particularities in all his compositions, such as a

multiplicity of folds in his draperies, and a singular form of the hair in all his figures. At Florence he studied the antique statues, together with the works of Michel Angelo Buonarroti, and Andrea del Sarto. He also applied himself to perspective and architecture, in the school of Bernardo Buontalenti. But having seen some of the works of Baroccio, he grew so passionately fond of his style, that he afterwards endeavoured to imitate it; till, on finding that Baroccio had derived his taste from the works of Corregio, he determined to seek improvement at the fountain-head. From thenceforward he devoted himself entirely to form his taste of colouring and design on the principles of that great master, and as he possessed a lively imagination, joined to an acute understanding, and a judgment capable of discerning all the excellencies in the works of Corregio, it is not surprising that he should have copied him with exactness, or that he should be distinguished by the name of the Florentine Corregio, which he obtained by his picture of the Martyrdom of St. Stephen. But unquestionably his best performance was that of St. Peter healing the Cripple, in the Vatican; which work has been destroyed, partly by damp, and partly by the ignorance of cleaners. He died in 1613.

CARDISCO (MARCO), called *Il Calabrese*, from the country of his birth, though of what town in Calabria is not mentioned. He is supposed to have been a scholar of Polidoro da Caravaggio, and rose to considerable eminence in his profession. In the church of St. Pietro ad Aram, at Naples, is a Descent from the Cross by this artist, which does credit to his pencil; but his best work is a Disputation between St. Augustine and the Manichees, in the church of that saint. He died in 1542.

CARDUCCI (BARTOLOMEO). This great artist was born at Florence in 1560, and had Federigo Zuccherò for his master, whom he assisted in painting the great cupola of the cathedral of his native city. He also, while young, executed two fine altar-pieces for the church of the Jesuits, the subjects of which were, the Immaculate Conception, and the Nativity. When Zuccherò went to Spain, he was accompanied by Carducci, who was employed in the Escorial, and, in conjunction with Perugino Tibaldi, painted the famous ceiling of the library, his portions of which were the figures of Aristotle, Euclid, Archimedes, and Cicero. Part of the frescoes in the cloisters are of his painting, and he gave such satisfaction to the king, that he rewarded Carducci with two hundred ducats over and above his salary. When this

painter was invited into France, the Spanish monarch expressed great regret, and prevented his departure by an apology to his Most Christian Majesty. Carducci, therefore, continued in Spain, particularly at Valladolid, where several of his pictures remain. He also painted some for the palace at Madrid; and among the rest, one of the Last Supper, and another of the Circumcision; but the performance which above all others established his reputation in Spain is the Descent from the Cross, in the church of St. Philip el Real, a piece that some have not scrupled to class with the best of Raffaele's. After the death of Philip II. Carducci was appointed to paint a gallery in the palace of the Prado, the subject of which was to be taken from the history of Charles V. He began this work, but died before he had made any great progress, in 1610. Bartolomeo was not only an excellent painter, but also a good statuary and architect.

CARDUCCI (VINCENTIO), the brother of the preceding painter, was born at Florence in 1568. He received his instruction from Bartolomeo, and followed him to Spain, where, after the death of his brother, he was employed to finish the gallery in the Prado; but instead of the Life of Charles V. he chose the History of Achilles, which he executed so much to the satisfaction of Philip III. that he was made king's painter. He executed a great number of pictures for the churches and palaces; and among his best works may be mentioned the Warning to St. Joseph, and a San Antonio, in the convent Del Rosario; a picture of the Preaching of St. John, in the refectory of the Franciscans; and a St. Genario, in the church of Alcala de Henares. This was his last performance, and it was not finished at his death in 1638. Vincenzo Carducci published a work, entitled "*Dialogos de las Excellencias de la Pintura*," printed at Madrid in 1633.

CARIANI (GIOVANNI). This artist was born at Bergamo about 1510. He acquired a reputation by his skill in portraits; but he was also an excellent painter of historical subjects; and in the church of St. Gotardo, at Bergamo, is a noble picture by him, representing the Virgin and Child in the Clouds, surrounded by worshipping Angels; it is composed in a charming style, and admirably coloured.

CARLEVARIIS (LUCA). This artist was born at Udina in 1665. He painted landscapes, sea-pieces, and perspective views; but though he had great merit in that style, he excelled principally, and is best known, as an engraver. He etched one hundred views of Venice, in a neat and spirited manner. He died in that city in 1729.

**CARLIERI (ALBERTO).** He was born in 1672 at Rome, and at first studied under Giuseppe de Marchi, but afterwards became a scholar of Padre Andrea Pozzo. His talent lay chiefly in painting architectural subjects, which he enriched with historical figures, designed in an admirable taste.

**CARLISLE (ANNE).** This ingenious lady lived in the reign of Charles II. and is said by Walpole to have obtained great credit by her copies of the works of eminent Italian masters, as well as by her portraits taken from the life. She died about the year 1680.

**CARLONI (GIOVANNI),** a native of Genoa, was born in 1590. He was the son of a sculptor, and the pupil of Passignano. He became eminent in fresco painting at Rome, Florence, and Milan, where he died in 1630. He was an elegant designer, and composed with facility.

**CARLONI (GIOVANNI BATTISTA).** He was the younger brother of the preceding artist, and was born at Genoa in 1594. He received his education under Passignano, after which he became a coadjutor of his brother in painting the three naves of the cathedral at Genoa. The middle one represents the Adoration of the Wise Men; the Entrance of Christ into Jerusalem; the Resurrection; the Ascension; the Feast of Pentecost; and the Assumption of the Virgin. In the same church he painted the Presentation in the Temple, and Christ disputing with the Pharisees. He died in 1680.

**CARLONI (ANDREA).** He was the son of Giovanni Battista, and was born in 1639. After receiving instructions from his father, he went to Venice to improve himself in colouring, and then returned to Genoa. Among his performances were some pictures for the churches of Perugia, and a St. Feliciano, at Folligno, in which he displayed talents, though inferior to his father. On going to Rome he altered his manner for one more dignified and spirited. He died in 1697.

**CARLONI (CARLO).** This artist, who was both a painter and engraver, was born at Como in 1686. He was the son of a sculptor, who intended him for the same profession, but he chose rather to follow painting, and was therefore placed under Giulio Qualio. He afterwards studied at Rome, and finally settled in Germany, where he died in 1775.

**CARNIO (ANTONIO).** This Italian artist was a native of Portogruaro, in the Friuli, and was instructed by his father, who was

an artist of no celebrity. Afterwards he studied, at Venice, the works of Tintoretto and Paolo Veronese; and his own performances, in the opinion of competent judges, might have been ranked with those of Pordenone. His composition was ingenious, and his design elevated; his colouring, particularly in his carnation tints, soft and harmonious; but some of his best paintings have been spoiled by re-touching and cleaning. He executed many fine pieces for churches and private collections. He died about 1690.

**CARNOVALE (DOMENICO).** He was born at Modena, and flourished about the year 1564. His talent lay chiefly in painting architectural views, which he enriched with figures properly introduced and correctly drawn.

**CARNULI (FRA SIMONE DA).** This artist was a monk of the order of St. Francis at Genoa, and lived there about the year 1520. He painted several pictures for his convent, particularly two, the subjects of which were the Last Supper, and the Preaching of St. Anthony. His manner was hard, but his architectural pieces and perspectives are entitled to praise.

**CARO (FRANCESCO LOPEZ),** a Spanish painter, who was born at Seville in 1592, and studied under Pablo de las Roelas. He excelled in portrait, and painted several pictures of the victories of Charles V. in the palace of the Prado. He died at Madrid in 1662. His son, Francesco, born at Seville in 1627, became a scholar of Alonso Cano. His principal works are the pictures of the History of the Virgin Mary, which he painted for the chapel of San Isidoro, and the celebrated Porciuncula of St. Francis, in the church of that saint at Segovia. He died at Madrid in 1667.

**CAROLI (PIETRO FRANCESCO).** This artist was born at Turin in 1638. He went first to Venice, thence to Florence, and lastly to Rome, where his merit introduced him into the Academy of St. Luke, of which he became perpetual professor. The subjects of his pencil were the interior views of churches, correctly designed and admirably coloured, with remarkably fine figures. He died in 1716.

**CAROSELLI (ANGIOLO).** He was born at Rome in 1573, and studied under Michel Angelo Caravaggio, whose powerful colouring and bold effect of light and shade he closely imitated, but added a grace which that master wanted. He was principally employed in easel pictures and portraits for the gallery of the Cardinal Gessi. One of his qualities was that of an extraordinary

felicity in copying the best works of great masters, and in painting close imitations of their style. His principal performance is a picture of St. Gregory the Great celebrating Mass. He died at Rome in 1651.

**CAROTO (GIOVANNI FRANCESCO).** He was born at Verona in 1470, and learned the principles of painting from Liberale Veronese, but having an opportunity of seeing some of the works of Andrea Mantegna, he went to Mantua to study under that celebrated master. He there applied himself industriously to improve his genius, and acquired such a readiness in design and freedom of hand, that many of his compositions were taken for those of Andrea. At first he delighted to paint in a small size, but some who envied his merit having asserted that he was incapable of painting in large, he confuted them by finishing a noble design in the chapel of the Virgin at Verona, with figures as large as life, which was allowed to excel all his former works. He died in 1546.

**CAROTO (GIOVANNI).** He was the brother of the preceding, by whom he was instructed, and whose manner he successfully imitated, though his merit did not entitle him to the same reputation. After applying himself some years to his profession he went to Venice, in order to obtain a more perfect knowledge of colouring, and returned to Verona about the time of his brother's decease. There he found sufficient employment for historical subjects as well as portraits, painting many altar-pieces for the churches and convents, as also easel pictures for the principal nobility. He designed the curious remains of antiquity in and near Verona, particularly the famous amphitheatre, which were afterwards engraved and published. He was a good architect, and had for his disciple Paolo Veronese. He died about 1550.

**CARPACCIO (VITTORIO).** This artist flourished at Venice about the year 1500, and worked in competition with Bellini for the public buildings, civil and ecclesiastical, of that city. His early manner was hard, dry, and gothic; but in his latter days he improved his style considerably, particularly in the contour and expression of his heads. Some of his pictures are still to be seen at Venice, and at Ferrara is one of the Death of the Virgin.

**CARPACCIO (BENEDETTO).** He is supposed to have been a son or nephew of the preceding artist; and in the church of the *Rotonda* in Capo d'Istria, is a fine picture by him, the subject of which is the enthronization of the Virgin: it is dated 1537, and in that of the *Osservanti* is another, dated 1541.

**CARPENTIER (ADRIAN).** This artist was a native of France, and about the year 1760 settled in London as a portrait painter, where he practised many years. He was a frequent exhibitor with the Society of Artists in Spring-gardens, and one of his best productions was a half-length portrait of Roubiliac, the sculptor, from which there are two engravings, one in mezzotinto by Martin, and the other in line by Chambers. He died about 1774.

**CARPI (UGO DA).** This artist was not considerable as a painter, but made himself remarkable by discovering the art of printing in chiaro-oscuro, which he performed with two pieces of box-wood, one marking the outlines and shadows; and the other impressing whatever colour was laid upon it, leaving some parts of the paper uncoloured, as masses of light. In this manner he struck off prints of several designs, and the Cartoons of Raffaele, particularly one of the Sibyl; a Descent from the Cross; the History of Simon the Sorcerer, and the Death of Ananias. This art was brought to a higher perfection by Balthasar Peruzzi of Sienna, and by Parmegiano, who published several designs in that manner. Ugo died about 1530.

**CARPI (GIROLAMO DA).** This painter, who was born at Ferrara in 1501, became a disciple of Garofolo, and proved the best student of that academy; but when he quitted that master, he devoted his whole attention to the works of Corregio, which he copied with the most critical care and observation. In this labour he spent several years at Parma, Modena, and other cities of Italy, where the best works of that exquisite painter were preserved. He succeeded so well in the imitation of Corregio's style, that many paintings finished by him were taken for originals of that master, and were eagerly purchased by the connoisseurs. Nor is it improbable that several of the paintings of Girolamo da Carpi pass at this day for the genuine works of Corregio himself. He died in 1556.

**CARPI (GIUSEPPE).** He was born at Bologna in 1664, and died in 1713. He painted architectural subjects and views in perspective with great taste and accuracy.

**CARPINONI (DOMENICO).** This artist was born at Clusone, in Bergamo, in 1566. He studied at Venice under the younger Palma, whose works he copied, as he also did those of Bassano; but afterwards he painted some of his own composition, which are well coloured and accurately designed. In the church of Clusone are two of his pictures, the Birth of the Baptist, and a

**Descent from the Cross.** In another church is a picture of the Transfiguration, and in that of the Osservanti at Lovere is the Wise Men's Offering. He died in 1658. His grandson, *Marziale Carpinoni*, was instructed by him, and afterwards by *Ciro Ferri*, at Rome. He became an historical painter of reputation, and in the church of *Clusone* is a Nativity by him, together with another picture of the Baptism of Christ. He also painted altarpieces for different churches in *Brescia*. He died in 1722.

**CARPIONI (GIULIO).** He was born at Venice in 1611, and was a disciple of *Alessandro Varotari*, called *Paduanino*, under whom he made a great proficiency, and in a short time acquired a considerable reputation for design, invention, and tint of colouring. His genius directed him to paint in a small size, and therefore he chose subjects which admitted of a number of figures, such as bacchanals, sacrifices, and triumphs, in which he had no competitor. The demand for his works was extraordinary even in his lifetime, and now they are exceedingly rare, and highly valued. He died in 1674.

**CARPIONI (CARLO).** He was the son of the preceding, by whom also he was educated, and whose style he adopted in some of his works; but he chiefly painted portraits. In the council chamber at *Vicenza*, and the convent of the *Servites*, are some excellent groups of the portraits of magistrates by him, which to the character of faithful resemblance add grace and dignity.

**CARRARI (BALDASSARE).** This artist was a native of *Ravenna*, and lived about the year 1512. He was the scholar of *Nicolo Rondinello*, and his principal performance is a picture of *St. Bartholomew* in the church of *St. Dominico*, at *Ravenna*.

**CARRÉ (FRANCIS).** This artist was born in *Friesland* in 1680, and died at *Amsterdam* in 1669. He was first painter to the *Stadtholder*, *William Frederic*, Prince of *Orange*, and excelled in landscapes and village sports; but his pictures are little known.

**CARRÉ (HENRY).** This painter was born at *Amsterdam*, according to *Weyerman* and *Descamps*, in 1656; but according to *Houbraken* and the *Chronological Tables*, in 1658. He was a disciple first of *Jurian Jacob* of *Hamburgh*, and next of *Jacques Jordaens*. Soon after his public appearance as an artist, he found employment at the court of *Friesland*, where he was appointed state painter; and adorned the palace with several fine paintings, particularly landscapes, introducing into them huntings of the



wild boar, and other animals ; in which subjects his manner resembled that of Snyders. The principal part of his life was, however, spent at Amsterdam and the Hague, where his works were in general esteem. Besides his representation of the chase, he painted peasants attending flocks of sheep, or herds of cattle, and sometimes conversations. He had an agreeable style, and a good manner of colouring ; his figures and animals were well designed, and touched with spirit ; though many of his pictures are rather too dark. He died in 1721.

**CARRÉ (MICHAEL).** He was the younger brother of the preceding, and was born at Amsterdam in 1666. He studied under Henry, and for improvement became the disciple of Nicholas Berchem. When he had improved his taste and his hand considerably under that master, he quitted him, and most unaccountably preferred the style of Vander Leew, though it had neither so much truth, beauty, nor delicacy as that of Berchem. Having followed his profession some time in his own country, he visited London, where he resided for several years, but found little encouragement, because he changed his first agreeable manner, and persisted in another not so acceptable to the taste of the English. This disappointment made him return to his native city, from whence he was invited to the Prussian court, where he had a good appointment, and was liberally remunerated. He had great readiness of hand, and a neat manner of penciling in his easel pictures ; but his inclination led him to embellish grand saloons, halls, and large apartments. In his compositions of this size, he was fond of introducing subjects that excited terror, storms with lightning destroying castles and towers, and tearing up trees by the roots. He died in 1728.

**CARRENNO DE MIRANDA (DON JUAN),** an eminent Spanish painter, descended from an ancient family, was born at Abilés in 1614, and learned the elements of his art at Madrid, in the school of Pedro de las Cuevas. He afterwards finished his studies with such success under Bartolomeo Roman, that he was soon considered as one of the best Spanish artists, and was charged with decorating in frescoes some apartments in the royal palace, which pleased Philip IV. so much, that he nominated him painter to the court about 1651. He acquired a surprising facility of execution ; his design is tolerably correct ; his colour, which is brilliant and seducing, resembles the tones of Vandyck ; his conception was vigorous ; and his composition is rich. Madrid, Toledo, Alcala de Henares, and Pampeluna, possess Miranda's works.

The patronage of Philip IV. was continued to him by his successor Charles II. He died at the head of a large school about 1685.

**CARRETTI (DOMENICO).** This artist was born at Bologna, but it is not known who was his master. He painted a number of easel pictures on historical subjects, as well as large ones for churches. The principal of his works is a picture of the Virgin and Child and St. Theresa, in the church of St. Pietro, in Olavito.

**CARRIERA (ROSALBA),** an eminent female artist, was born at Chiozza in 1675, and having shown an early taste for painting, her father placed her with an artist from whom she learned to paint in oil, but she afterwards practised crayon painting, and carried it to a high degree of perfection. Orlandi also celebrates her miniatures. Her crayon painting frequently arrives at the strength of pictures in oil. Her portraits, which are spread over all Europe, are elegant and graceful in conception and attitude; and fresh, neat, and alluring in colour. Her Madonnas and other sacred subjects rise from grace to dignity, and even to majesty. Equal and incessant application deprived her of sight during the last ten years of her life. She died in 1757.

**CARRUCCI, see PONTONE.**

**CARSTENS (ASMUS JACOB).** This artist was born in 1754, at St. Gurgen, a village near Sleswick. He was apprenticed to a wine-merchant, and at his leisure hours practised drawing with such success as to paint several portraits without having any instruction. On quitting his master he went to Copenhagen, where he obtained access to the Royal Gallery, by which he improved his knowledge considerably. He also visited the gallery of Count Moltke, for whom he painted an Adam and Eve from Milton; but that nobleman demurring to the price of the picture, it was purchased by the Crown Prince for one hundred crowns. He now became a student in the Academy; but the professor Abildgaard behaved so ill to him, that Carstens, in 1783, left Copenhagen for Italy. His finances, however, were not sufficient to bear his expenses farther than Milan, and he set out with his brother on foot for Germany. Carstens remained five years at Lubec, supporting himself by portrait painting. From Lubec he removed to Berlin, in 1788, and during two years subsisted by giving lessons in drawing, and making designs, mostly allegorical, for the booksellers. Having the good fortune to be em-

ployed in ornamenting the principal apartment of the Dorville palace, he became known to the minister, who presented him to the king. The consequence was, that he obtained a pension, and leave to visit Rome, where he arrived in September, 1792. His whole attention in that capital was devoted to the works of Raffaele and Michel Angelo, but particularly the former, in imitation of whom he produced several large pictures, the subjects of which were taken from classical mythology. His last finished work was a painting of *Œdipus Tyrannus*, from Sophocles; but about the same time he formed a magnificent design, suggested by the reading of Hesiod's description of the Golden Age, the execution of which was prevented by his death, May 25, 1798.

**CARTER (GEORGE).** This singular character was born of poor parentage, at Colchester, in Essex. After receiving an ordinary education in the free-school of his native town, he became shopman to a mercer in London. In a few years he was taken into partnership, but the concern failing, Carter turned painter. He next travelled to Rome, Petersburg, and Gibraltar, and lastly made a voyage to the East Indies. Though a very indifferent artist, he contrived to realise a fortune, with which he retired to Hendon, where he died in 1795. He presented a picture for an altar-piece to the church of St. James, at Colchester, the subject of which is the Adoration of the Shepherds, but it is a wretched performance. In 1785 he made an exhibition of his own paintings in Pall-mall; and, in order to push himself into notice, he published some engravings from those paintings. He affected likewise to be an author, and printed a *Narrative of the Loss of the Grosvenor Indiaman*, in the title to which he styles himself historical painter.

**CARVER (ROBERT).** He was born in Ireland, and was an excellent painter of landscapes and marine views. He also painted scenes for the theatres of Drury-lane and Covent-garden. He died in 1791.

**CASALI (ANDREA).** This artist was born at Civita Vecchia about 1720, and is supposed to have been a scholar of Sebastian Conca. At the age of thirty he came to England, and was much employed by the nobility. He painted historical subjects, and also engraved some plates, one a *Madonna* after Raffaele, and the others from his own designs. He died about 1770.

**CASALINI (LUCIA).** This ingenious lady was born at Bologna in 1677, and became a pupil of Giuseppe dal Sole. She at first

practised historical painting, but left it for portraits, in which she became celebrated. Her own picture is in the Florentine gallery. She died in 1721.

CASANOVA (FRANCESCO). He was born in London of Venetian parents in 1732. When young he was sent to Venice, where he became a pupil of Francesco Simonini, a painter of battles, and the imitator of Borgognone. Casanova adopted the same style, and obtained great reputation in it; but besides battle-pieces, he also painted landscapes with figures and cattle, marine and pastoral subjects. He resided some years at Dresden, next at Paris, and lastly at Vienna, where his works were much esteemed. He etched some plates from his own designs. Louthembourg was his scholar.

CASAUBON (FREDERICK). This artist was born at Solingen, in Germany, in 1623; but was brought up to painting at Amsterdam, after which he went to Paris, and studied under Charles Le Brun; from thence he travelled to Italy, where he contracted a friendship with Nicolo Poussin, whose style he attempted. At the close of life he came to England, and not succeeding in historical subjects, he applied to portrait. He died in London in 1690.

CASEMBROT (ABRAHAM). He was a native of the Netherlands, and lived about the year 1650. The latter part of his life was spent in Sicily, where he distinguished himself by painting landscapes and sea-pieces, as storms and havens: but he also attempted history, and among his productions in that line were three pictures representing the Sufferings of Christ, which were in the church of St. Giovacchino, at Messina. He also etched several views of the principal sea-ports of Sicily.

CASES (PETER JAMES), a painter, was born at Paris in 1676, where he also died in the month of June, 1754. He had for masters in his art, Houasse, and afterwards Bon Boullongne. He obtained the grand prize of painting in 1699, and was received member of the academy in 1704. Cases may be considered as one of the first painters of the French school. His drawing is correct, and in the grand style; his compositions bear marks of genius; he excelled in his draperies, and possessed a knowledge of the chiaro-oscuro to a very high degree. His strokes are mellow, and his pencil brilliant; there is also much freshness in his tints. This artist worked with great industry, but his performances are not all of equal beauty. Towards the latter end of his

life, the coldness of age and the weakness of his organs occasioned him to produce pictures which betray the decline of his powers. Some of his works may be seen at Paris, in the church of Notre-Dame; in the College of Jesuits; at the House of Charity; at the Petit St. Antoine; at the chapel of La Jussienne; at the Abbey of St. Martin; and particularly at St. Germain des Près; where he has represented the lives of St. Germain and St. Vincent. A Holy Family at St. Louis de Versailles is much admired, and is one of his best productions. Cases mostly excelled in pictures with horses. The King of Prussia has two fine pieces by this painter, which have been compared for their execution with the works of Corregio. The celebrated Le Moine was a scholar of Cases.

CASOLANI (ALESSANDRO). He was born at Sienna in 1552, and studied under Cavaliere Roncalli, by whose instructions and indefatigable practice he became a good painter of history. His composition is ingenious, his figures correct, and well grouped, and the general effect of his pictures is pleasing. His works are chiefly confined to the churches of Sienna, where one of them, the subject of which is St. Bartholomew's Martyrdom, attracted the admiration of Guido Reni, who said it was the production of a true painter. He died in 1606.

CASOLANI (ILLARIO, or CRISTOFANO). He was the son of the preceding, and was brought up in the school of Roncalli; after which he assisted his father in his works, and finished some of those that were left uncompleted at his death. He painted several large pictures in oil and fresco, for the churches at Rome, where he died in the flower of his age.

CASSANA (GIOVANNI FRANCESCO). This painter was born at Genoa in 1611. He studied under Bernardo Strozzi, and painted historical subjects, but principally portraits. He died at Venice in 1691.

CASSANA (NICOLÒ), called *Nicoletto*, the son of the preceding, was born at Venice in 1659, and studied under his father, whom he assisted in his works. The Grand Duke of Tuscany invited Nicoletto to his court; and he there painted the portraits of that prince, and the Princess Violante his consort, which procured him great applause, as well as a noble gratuity; after which he was employed of course by the principal nobility of Florence. Of the historical subjects painted by him, while he resided in that city, the principal was a picture of the Conspiracy of Catiline: it

consisted of nine figures as large as life, down to the knees, and the two principal figures were represented as with one hand joined in the presence of their companions, and in the other holding a cup of blood. Nicoletto came to England in the reign of Queen Anne, whose portrait he painted so happily, that her majesty distinguished him by many marks of favour; but he died in London soon after, universally regretted, in 1713.

CASSANA (GIOVANNI AGOSTINO), called *L'Abate Cassana*. He was the younger brother of the preceding, and was born at Venice in 1664. He was brought up to painting by his father; but though a good artist in portrait and history, he chose to represent animals and fruits, in which style he arrived at a high degree of excellence, imitating nature with exactness, beauty, and truth; expressing the various plumage of birds and the hair of different animals with such tenderness and delicacy, as rendered them estimable to all judges of the art; and his works have been admitted into the first collections. Led by ambition, he went to Genoa, where, by his prodigality, he fell into poverty, and died there in 1720.

CASSANA (GIOVANNI BATTISTA). He was the youngest brother of the two preceding artists; but though a good painter of history, he applied to the representation of fruit, flowers, and still life.

CASSANA (MARIA VITTORIA). This lady was the sister of the three preceding artists, and painted small pictures on devotional subjects, for private collections. She died at Numiæ in 1711.

CASSENTINO (JACOPO DI). He was born at Cassentino in 1276, and learned the art of painting from Taddeo Gaddi. He was considered in his time as an artist of considerable merit, as well in fresco as in distemper, and performed a great number of works in his native city, Arezzo, and Florence, where, in 1350, he became the founder of the academy. His most memorable work was that which he painted in the chapel of the academy, representing St. Luke drawing the portrait of the Virgin, in which he introduced on one side all the academicians, who were ten, and on the opposite side all their wives. This artist died in 1356.

CASSIANI (PADRE STEFANO). This artist, who was also called *Il Cestosino*, was born at Lucca, and lived about the year 1670. He was a monk of the Carthusian order, whence he obtained his

cognomen. He painted in fresco the cupola of the church of the Carthusians, at Lucca, and two altar-pieces, the subjects of which were taken from the legendary history of the Virgin. His style resembles that of Pietro da Cortona.

**CASTAGNO (ANDREA DEL).** He was born at a small village called Castagno, in the territory of Tuscany, in 1409, and being deprived of his parents, was employed by his uncle to attend the herds of cattle in the fields; but having accidentally seen an ordinary painter at work in the country, he observed him for some time with surprise and attention, and afterwards made such efforts to imitate him as astonished all who saw his productions. This extraordinary genius having become a topic of discourse in Florence, so far excited the curiosity of Bernardetto de Medici, that he sent for Andrea; and perceiving his promising talents, placed him under the care of the best masters. Andrea diligently pursued his studies, and in a few years made so great a progress, that he found as much employment as he could execute. He painted only in distemper and fresco, with a manner of colouring that was not very agreeable, being rather dry and hard, till he learned the secret of painting in oil from Domenico Veneziano. Andrea was the first of the Florentine artists who painted in this new manner; but though he was in the highest degree indebted to Domenico for disclosing the secret, yet he secretly envied the merit of the man who taught him the art; and because his own works seemed to be much less admired than those of his friend, he determined to assassinate him. He executed his foul design most treacherously, by stabbing him at the corner of a street, and then escaped unobserved and unsuspected, to his own house, where he composedly sat down to work, and thither Domenico was soon after conveyed, to die in the arms of his murderer; nor was the real author of this transaction ever discovered, till Andrea, through remorse of conscience, confessed it on his deathbed. He finished several considerable works at Florence, by which he gained great riches, and as great a reputation; but when his villanous conduct became public, his memory was held in the utmost detestation. The most noted work of this master is in the Hall of Justice at Florence, representing the Execution of the Conspirators against the House of Medici. He died in 1480.

**CASTEELS (PETER).** He was born at Antwerp in 1684, painted birds and flowers with some success, and in 1726 published twelve plates of those subjects, designed and etched by himself. He had been settled in England many years, when he retired, in 1735, to

Tooting, to design for calico-printers. He died at Richmond, May 16, 1749.

**CASTELLO (BERNARDO).** This painter, who was born at Genoa in 1557, became successively the disciple of Andrea Semini and Lodovico Cangiagio. Though he had genius, a good tone of colouring, and a correct taste of design, yet, by neglecting to study nature, his works were, in many respects, defective, and he became a mannerist. He painted portraits, however, with success, and some of his compositions in history display elegance, and are coloured in an agreeable manner. The picture which he painted in the church of St. Peter, at Rome, representing that apostle walking on the water, is of this description; but after all, Castello is more indebted for his fame to the praises of Tasso, and other poets, than to his own merits. He died in 1629.

**CASTELLO (VALERIO).** He was the son of the preceding, and was born at Genoa in 1625. He studied in the school of Domenico Fiasella; but he owed his principal knowledge to the studies he made at Milan and Parma, after the works of the most celebrated masters, by which he improved his taste in design, composition, and colouring. His merit was distinguished as soon as his works became known; and he acquired such a reputation for drawing, colouring, and the elegance of his figures, as placed him in a rank far superior to his father. His favourite subjects were battles, which he composed with spirit, and executed with such a pleasing variety and freedom of hand as gained him universal applause. His horses are admirably drawn, and with attitudes that are natural and becoming, full of motion, action, and life. In this style he displayed all the fire of Tintoretto, united with the taste of Paolo Veronese. His works are not very frequent, but they are deservedly held in high esteem. The cupola of the church of the Annunciation, at Genoa, which is entirely by his hand, is described as a noble composition, displaying excellence of invention, expression, and design. And at Florence, in the palace of the grand duke, is a noble painting, of which the subject is the Rape of the Sabines, by this master. The composition is full of life, the figures are well grouped, and the colouring has abundance of force, by a strong opposition of light and shadow. Yet the design is not correct; the hands of the figures are too small; and, in general, there appears throughout too much of the mannerist. In the collection of the Earl of Pembroke is a picture by this artist, representing Christ taken down from the Cross; and it is believed that a greater number of the easel pictures of Valerio



Castello are in the collections of the nobility and gentry of England than in any other part of Europe. He died in 1659.

CASTELLO, or CASTELLI (GIOVANNI BATTISTA). This eminent painter, the companion of Luca Cambiaso, is commonly called *Il Bergamasco*, in contradistinction of Giovanni Battista Castelli, a Genoese, who was a miniature painter. The present artist was born at Bergamo in 1500, and being conducted to Genoa by Aurelio Busso, of Crema, a scholar of Polidoro, was, at his sudden departure, left by him in that city. In this state he found protection in the Pallavicini family, who assisted him, sent him to Rome, and received in him, at his return, an architect, sculptor, and painter, not inferior to any of the artists of the day. Whatever master he may have had, his leading principles were those of Luca, which is evident on comparison in the church of St. Matteo, where they painted together. We discover the style of Raffaele verging already to practice, but not so mannered as that which prevailed at Rome under Gregory and Sixtus. We recognise in Cambiaso greater genius, and more elegance of design; in Castello more diligence, deeper knowledge, a better colour, and one nearer allied to the Venetian than the Roman school. It may, however, be supposed, that in such fraternal harmony, each assisted the other, even in those places where they acted as competitors, where each claimed his work, and distinguished it by his name. Thus at the Nunziata di Portoria, Luca on the panels represented the Final Doom of the Blessed and the Rejected in the Last Judgment; whilst Giovanni Battista, on the ceiling, depicted the Judge, in an Angelic Circle, receiving the Elect. His attitude and semblance speak the celestial welcome with greater energy than the adjoined capitals of the words "Venite Benedicti." It is a picture studied in all its parts, of a vivacity, a composition, and expression, which give to the panels of Luca the air of a work done by a man half asleep. Frequently Castelli painted alone; such are the St. Jerome, surrounded by monks, frightened at a lion, in the church of St. Francesco di Castello, and the crowning of St. Sebastian after martyrdom, in his own church; a picture as rich in composition as studied in execution, and superior to all praise. That a man of such powers should have been so little known in Italy excites equal indignation and surprise, unless we suppose that his numerous works in fresco at Genoa prevented him from painting for galleries. This artist passed the last years of his life at Madrid as painter to the court. After his death, in 1570, or, as some say, 1580, Luca Cambiaso was sent for to finish

the larger historic subjects; but the ornamental parts, and the grotesque, interspersed with figures, remained to his two sons, Fabrizio and Granello, whom he had carried with him to Spain as his assistants. Palomino, and the writers on the Escorial, enumerate these works with praise of their variety, singularity, and beauty of colour.

**CASTELLO (ANNIBALE).** He was a native of Bologna, and lived about the year 1607. He studied under Pietro Faccini, whose manner he imitated, and thereby rendered his compositions heavy and incorrect. His principal work is the Resurrection of Lazarus, at Bologna.

**CASTELLO (FRANCESCO DA).** This artist was born in Flanders, of Spanish parentage, in 1586. When young he went to Rome, where he applied to historical subjects, but generally painted them of a small size; though he also executed some on a more extended scale for the churches, particularly in that of St. Giacomo degli Spagnuoli, where is a fine altar-piece by him, the subject of which is the Assumption of the Virgin. He died at Rome in 1636.

**CASTELLO (AVANZINO DA CITTA DI).** He was born in the Papal States in 1552, and studied under Nicolo Pomerancio. He painted a number of pictures for the churches at Rome, the best of which are three of the History of St. Paul, one representing his Shipwreck at the Island of Melita, another his Vision, and a third his Martyrdom. He died in 1629.

**CASTELLO (CASTELLINO).** This painter was born at Turin in 1579, and studied under Giovanni Battista Paggi. His picture of the Descent of the Holy Ghost, in the church dell' Spirito Santo, at Genoa, is much admired. Castello was also a good portrait painter, and Vandyck, when at Genoa, expressed the highest satisfaction at contemplating his works. He died in 1649.

**CASTELLO (FELIX),** a Spanish artist, was born at Madrid in 1602. He was the scholar of Vincenzio Carducci, and painted historical subjects with reputation. He died in 1656.

**CASTELLUCCI (SALVI).** He was born at Arezzo in 1608, and had for a master Pietro da Cortona, of whose style he was a close imitator. Some of his pictures in the churches of Arezzo are spoken of with praise; as are also his easel pieces, of which he executed a great number. He died in 1672, leaving a son, who was a painter of little merit.

CASTIGLIONE (GIOVANNI BENEDETTO), called *Grechetto*. This artist was born in 1616, at Genoa, where he was at first a disciple of Battista Paggi, and afterwards of Giovanni Andrea de Ferrari; but his principal improvement was derived from the instructions of Vandyck, who at that time resided in Genoa. He formed to himself a grand manner of design, in every branch of his art, and succeeded equally well in all, in history, landscape, cattle, and portrait, executing every one with truth, freedom, and spirit. But though his genius was so universal, his predominant turn was to rural scenes, pastoral subjects, markets, and animals, in which he had no superior. He had great readiness of invention, a bold and noble tint of colouring, and abundance of nature, in all his compositions. His drawing is elegant, and generally correct, his touch judicious, and his pencil free and firm; he had a thorough knowledge of the chiaro-oscuro, which he very happily applied through all his works. In a chapel of St. Luke's church at Genoa is an excellent picture by this master. The composition and design are good, the heads of the figures extremely fine, the draperies well chosen and judiciously cast, the animals lively and correct, and the manner through the whole grand and delicate, but the colouring is rather a little too red. In the Palazzo Brignolé is a grand composition, the figures being eighteen or twenty inches high, which is admirably finished, though perhaps a little too dark. And at the Palazzo Caregha, in the same city, is an historical picture of Rachel concealing the Teraphim from Laban, in which the figures and animals are exceedingly fine. He painted a considerable time at Rome, Naples, Florence, Parma, and Venice, in which cities, although he left very striking instances of his skill, his fortune was not equal to his reputation. He found liberal patrons, however, in the Venetian senator Sacerdo, and the Duke of Mantua, in whose service he lived, and died in 1670. The etchings of this celebrated artist, which are numerous, are spirited, free, and full of taste; and their effect is, in general, powerful and pleasing. Among his most estimable plates, Strutt reckons the following, all from his own compositions: viz. Animals coming to the Ark; Laban searching for his gods in the tent of Jacob; the Angel appearing to Joseph in a dream; the Nativity of our Saviour; the Flight into Egypt; the Resurrection of Lazarus; Diogenes with his lantern; a Magician with several animals; the Little Melancholy; a Ruin with a vase, and two men, one of them pointing to a tomb; two Rural Subjects, with Fauns and Satyrs, and two Sets of Heads. He died in 1670.

**CASTIGLIONE (SALVATORE).** He was the brother of Giovanni Benedetto Castiglione, by whom he was instructed in painting. His favourite subjects were landscapes and pastoral pieces. He also etched a plate representing the Resurrection of Lazarus.

**CASTIGLIONE (FRANCESCO).** He was the son and disciple of Benedetto, and was born at Genoa. He inherited much of the extraordinary talents of his father, and imitated his style and manner exactly, in composition, handling, and design. Benedetto was not a more universal painter than Francesco; but the latter was not in every respect equal to his father, though in history, landscape, and animals, his exquisite taste, freedom of hand, and spirited pencil, procured him an established reputation. It is thought that many good paintings which are ascribed to Benedetto, and are frequently seen at sales, or in modern collections, are only copies by his son Francesco, or perhaps originals of the latter.

**CASTILLO (AUGUSTIN DEL),** a Spanish artist, who was born at Seville in 1565. He painted several pictures for the churches at Cordova, but many of them have perished by damp and neglect. Among his best works is the Conception, in the church of Nuestra Señora de los Libreros. He died in 1626.

**CASTILLO (JUAN DEL).** He was the brother of Augustin, and was born at Seville in 1584. He studied under Luis de Vargas, and by his instructions proved a good painter of history. His chief works are at Seville and Granada. Murillo, Alonzo Cano, and Pedro de Moya, were his disciples. He died at Cadiz in 1640.

**CASTILLO Y SAAVEDRA (ANTONIO DEL),** a Spanish painter, was born at Cordova in 1603. After the death of his father, Augustin Castillo, whose disciple he was, he repaired to Seville for the purpose of improving himself in the school of Francesco Zurbaran. On his return to his native place, he acquired great reputation by his works, which was so well established, that even to this day no one is considered as a man of taste who does not possess some pieces by this great artist. He treated history, landscape, and portrait, with equal success. His drawing is excellent; but his colouring is deficient in grace and purity. It is said that, on his return to Seville, he was seized with such a fit of jealousy at seeing the pictures of the young Murillo, of a freshness and colouring much superior to his, that he died of vexation shortly after, in 1667. He once marked one of his pictures with

the whimsical inscription, *Non pinxit Alfaro*, to ridicule the vanity of that pupil, noted as the most conceited artist of his day, who never suffered a picture to escape his hand without stamping it with the words, *Alfaro pinxit*. The best works of Castillo are at Cordova.

CASTREJON (ANTONIO). He was born at Madrid in 1625. Though he painted some large pictures for churches, he was chiefly distinguished by his cabinet pictures. Of the former description, his greatest performance is a representation of St. Michael subduing the Dragon, in the church of San Miguel, at Madrid. He died in that city in 1690.

CASTRO (GIACOMO DI). This artist was born at Sorrento about 1597, and studied under Giovanni Battista Caraccioli, but afterwards he became a pupil of Domenichino. Some of his pictures are in the churches of Sorrento, particularly one of the Marriage of the Virgin. He died in 1687.

CASTRO (PIETRO DE). The subjects which this artist chose to paint were those called still life, as vases, shells, musical instruments, gems, vessels of gold, silver, and crystal, books, and rich bracelets; in which his choice and disposition were elegant, and his execution admirable. No colouring could have more of truth, nature, or transparence than his, nor any penciling be more free, though neat and delicate. He showed peculiar judgment in grouping a variety of objects in such a manner as to give union and harmony to the whole. Every separate article is exact when critically examined; and each object contributes by a judicious arrangement to form one mass of light and shadow. That he was expert in the principles of perspective, and the chiaro-oscuro, his works sufficiently demonstrate; and for transparence and truth he was equal, if not superior, to the best of his cotemporaries. He died in 1663.

CATALANI (ANTONIO). This painter, who obtained the name of *Il Romano*, was born at Bologna in 1596. He had Albano for an instructor, and became a faithful imitator of his master's style. He painted several pictures for the churches of his native city, and more for private collections. In the church of La Madonna del Grada are four of his pictures, representing the Patron Saints of Bologna; and in the church Del Gesù is a picture of St. Peter healing the Lame Man in the Temple.

CATALANI (ANTONIO). This artist, who, by way of distinction, is called *the Sicilian*, was born at Messina in 1560. He studied

at Rome the paintings of Baroccio, and among his works mentioned with applause is a Nativity, in the church of the Capuchins at Gesso. He died in 1680.

**CATENA (VINCENZIO).** He was a native of Venice, and lived there about the year 1500, being considered as a disciple of Giorgione, of whose manner he was a close imitator. He painted historical subjects and portraits, but chiefly the latter, in a good style. He was also employed for the churches, and many fine altarpieces are still shown of his performance in and about Venice.

**CATENARO (GIOVANNI BATTISTA).** This artist was both a painter and engraver; but little is known of him except that he resided partly in London, and partly in Madrid. He etched the portrait of Luca Giordano; and engraved the print of a Woman seated in a Landscape, with Children.

**CATI (PASQUALE DA JESI).** This artist resided at Rome about the year 1590, and was employed in the Vatican, where he painted the Passion of Our Saviour, and some friezes. He also executed some paintings for the churches in Rome, where he died at a very advanced age.

**CATTANIO (COSTANZO).** He was born at Ferrara in 1602, and had for his masters Ippolito Scarsellino, and Guido Reni at Bologna. The character of Cattanio somewhat resembled that of Michel Angelo Caravaggio, being continually engaged in quarrels, which compelled him to lead a wandering life. This disposition appeared in his works, the general subjects of which are soldiers and banditti. That he was, however, capable of better things appeared in his paintings of the Flagellation of Christ; the Ecce Homo; Christ praying on the Mount; and his Annunciation; which have much of Guido's style. He died in 1665.

**CATTAPANI (LUCA).** He was born at Cremona in 1570, and was instructed by Campi. His execution was uncommonly rapid, and he copied the productions of his master in a manner that deceived the best judges. Of his own works the best is the Decoliation of the Baptist, in the church of St. Donato, at Cremona. He was not so successful in fresco as in oil.

**CATTON (CHARLES).** This English artist was born at Norwich, and served his time to a coach-painter in London. Afterwards he became a student in the academy in St. Martin's-lane, where he acquired a good taste in drawing the human figure. He was the first herald-painter who introduced a good style in that branch

of the art, particularly in the manner of designing the supporters to the coats of arms. A collection of animals was engraved and published from his designs. At the foundation of the Royal Academy he was chosen one of the original members. In 1784 he became master of the company of painter-stainers. Mr. Catton died in 1798. His son, *Charles Catton*, was also a good artist, and painted landscapes, but never followed that or any other branch of the profession. About the year 1800 he went to New York, and died there in 1819.

**CAULA (SIGISMONDO).** This artist was born at Modena in 1637. He studied under John Bolanger, and afterwards applied to the works of Titian and Tintoretto. He painted altar-pieces, and cabinet pictures for private collections. The best of his works of the large size has for its subject the Plague of the Israelites, in the church of St. Carlo, which has great force of expression and originality of conception. His last performances are inferior to those which he produced in his youth.

**CAVAGNA (GIOVANNI PAOLO).** He was born at Borgo di San Leandro, in the territory of Bergamo, in 1560. It is supposed that he received instructions in the school of Titian; but on his return from Venice he became a scholar of Moroni, from whom he acquired delicacy of colouring, and a firm mode of penciling. He afterwards adopted the style of Paolo Veronese. He particularly excelled in representing old men and children, and his best work in fresco is an Assumption, in the church of St. Maria Maggiore, at Venice. His oil paintings are also much admired, especially two pictures of the Nativity, and Esther: but his most capital performance is a Crucifixion, in the church of St. Lucia at Venice. He died in 1627.

**CAVAGNA (FRANCESCO).** This artist was called *Cavagnuolo*, to distinguish him from the preceding painter, who was his father, but fell short of him in reputation. His best piece is a Madonna, in the church of the Padri Zoccalanti del Romacolo, at Venice. He died young in 1630.

**CAVALLINI (PIETRO).** He was born at Rome in 1279, and became the disciple of Giotto. He rendered himself considerable by a multitude of paintings which he finished, to the number (according to some writers) of 1300; and he was no less remarkable for his piety than his industry, being, on that account, esteemed a saint. His principal works are at Rome, where he assisted Giotto in the celebrated mosaic which is over the grand entrance

into the church of St. Peter ; and in St. Paul's was a crucifix, said to be by his hand, which the superstitious affirm to have miraculously talked to St. Bridget. But his best performance in fresco was in the church of Ara Coeli ; in which he represented the Virgin and Child above, surrounded with glory, and below was the figure of the Emperor Octavian, and that of the Sibyl, directing his eye to the figures in the air. Vertue thinks it highly probable that the shrine of Edward the Confessor, and the crosses erected to the memory of Queen Eleanor, were constructed from the designs of Pietro Cavallini, by Abbot Ware ; and he supposes Cavallini to be the inventor of mosaic, alleging that Giotto was twenty years younger than the other. These suppositions, however, seem hardly supportable ; for, by the testimony of Vasari, and other writers, and also by the Historical Tables of Ancient and Modern Painters, published by Anthony Harms at Brunswick, it appears that Giotto was three years older than Cavallini, instead of being twenty years younger ; and was really his instructor in the art of mosaic, as may be evident from the dates of their birth according to Vasari ; for Giotto was born in 1276, and Cavallini was born in 1279. Vasari indeed does not mention the precise year of the birth of Cavallini ; but, as he says that he died in 1364, at the age of 85, he determines the year of his birth in 1279. Nor can the other supposition of Abbot Ware's constructing those crosses and shrine from the designs of Cavallini be any ways established ; for, according to Vertue, Ware was at Rome in 1260, and there saw a shrine that had been erected in 1254, and the abbot himself died in 1283, which was eight years before the death of Queen Eleanor, who died in 1291. Now, as it appears that Giotto was born in 1276, he could have been but seven years old at the death of Ware ; and Cavallini being three years younger than Giotto, it is impossible that he should have been a designer for Ware, as that abbot died when Cavallini was only four years old.

**CAVALLINO (BERNARDO).** He was born at Naples in 1622, and studied under Massimo Stanzioni. He painted easel pictures in a superior manner, and chose his subjects from sacred and profane history, which he treated in the style of Poussin, and the brilliant colouring of Rubens. He gave the promise of great distinction as an artist, which was not realised ; for by dissipation and debauchery, he shortened his days at Naples in 1656.

**CAVALLUCCI (ANTONIO).** This artist was born at Sermoneta in 1752, and died in 1795. He resided at Rome, of which school he was considered the principal ornament, after Mengs and Bat-



toni. His principal paintings are St. Bona distributing his Wealth among the Poor; St. Francesco da Paolo in the Basilica of Loreto; and, above all, his Venus and Ascanius, in the Palazzo Cesarini at Rome.

CAVARAZZI (BARTOLOMEO), called *Crescenzi*. This artist was born at Viterbo about 1590. He studied under Roncalli or Pomerancio, and on leaving that master, was taken into the noble family of Crescenzi, from whom he received the appellation by which he became known. He painted many pictures for his protector, and others for the churches in Rome, particularly St. Carlo Borromeo kneeling with a Choir of Angels, in St. Andrea della Valle. In St. Ursula, he has painted that saint with the famous legend of the eleven thousand virgins; and in the convent of St. Anne, the Holy Family. He died at Rome in 1625.

CAVAZZA (GIOVANNI BATTISTA). He was born at Bologna about 1620, and studied under Cavedone and Guido. He painted several pictures for the churches of his native city, and he also engraved some plates from his own designs. He is to be distinguished from *Pietro Francesco Cavazza*, a native of Bologna, and the scholar of Domenico Viani. He painted history, and executed several altar-pieces for the churches of Bologna. He died in 1733.

CAVAZZONI (FRANCESCO). He was born at Bologna in 1559, and was at first a pupil of Bartolomeo Passerotti, and next of Lodovico Caracci. His performances are mostly in the churches of Bologna, the chief being a Magdalen, a Crucifixion, and St. John Preaching in the Wilderness.

CAVEDONE (GIACOMO). This master was born at Sassuolo, near Modena, in 1577, and was educated in the Academy of the Caracci, where he learned design, but attended the schools of Baldi and Passerotti to study the naked figures. To acquire a proper knowledge of colouring, he visited Venice, where he carefully examined the productions of Titian; and at his return home the best judges of the art were much pleased with his works, as they seemed to possess an agreeable mixture of the style of the Caracci, and the tints of Titian. For some time at Bologna his paintings were esteemed equal to the compositions of Annibale Caracci; and it is recorded, that in the King of Spain's chapel there is a picture representing the Visitation of the Virgin, which Rubens, Velasquez, and Michel Angelo Colonna supposed to be the performance of that master, though it was really the work of Cavedone. His best manner was strong and free, and his tints were natural and beautiful; but some good judges observe that

he had three different manners, at three different periods of his life. His first was excellent; his second indifferent; and his last feeble, and miserably bad. But then, in the latter part of his days, he was depressed by sickness and poverty; and a few years before his death he received a violent shock by the fall of a scaffold, and, to increase his unhappiness, he lost his only son, who had given strong proofs of a promising genius. At Bologna, in the church of St. Salvatore, are several capital performances of Cavedone. The Prophets, and Four Doctors of the Church, are extremely good; and in a chapel belonging to the church of St. Paolo are some excellent paintings, very much in the manner of Caravaggio as to the colouring, and the heads of the figures are in a fine style. But one of his best performances is in the church of the Mendicants in Bologna, which represents Petronius and another Saint on their knees, in the lower part of the picture, and the Virgin and Child in the Clouds, attended by Angels. The Virgin is in a grand taste, and the composition excellent; the colouring in some parts resembles that of Titian, and in others the touch and manner of Guido. The heads are exceedingly fine; the draperies nobly executed, in that style which is particularly admired in Guido; the shadowings show all the force of Caravaggio; and the whole is finished with great freedom of hand and a masterly pencil. Cavedone died in 1660.

**CAXES (PATRIZIO).** He was a native of Arezzo, and in the reign of Philip II. went to Madrid, where he was made king's painter, and employed in the royal palaces, particularly in the queen's gallery of the Prado. The subject which he chose was the Chastity of Joseph; but it was destroyed, with many other choice pieces, when that edifice was burned in 1718. Caxes died in 1625.

**CAXES (EUGENIO),** the son and scholar of the preceding, was born at Madrid in 1577. He assisted his father in several of his works, and became painter to the court in 1612. He was much employed for the churches as well as the palaces, and painted in conjunction with Vincenzo Caducci. He died in 1642.

**CAYLUS (ANNE CLAUDE PHILIP, COUNT DE),** a celebrated amateur and patron of the arts, was born at Paris, October 31, 1692. He was the eldest of the two sons of John Count de Caylus, and of the Marchioness de Villette. He lost his father at twelve years of age, and when he was seventeen entered into the military service, in which he distinguished himself with glory, till the peace of Rastadt left him in a state of inactivity. He now travelled into Italy, where he imbibed that love of antiquities

and the fine arts which he cherished through life. After the absence of a year he returned to Paris; but the knowledge he had acquired made him desirous of further attainments. Accordingly he went, about eight months after, into the Levant, where he explored Ancient Greece, the Troad, and the classical remains of Asia Minor. On his return from the East, the count fixed his residence at Paris, which he seldom left, except to make excursions to London and other places, on his favourite pursuits. He here applied himself to music, drawing, and painting; and he also wrote some works of the lighter kind, which discovered spirit and ingenuity. In order to judge of the works of art, he had that instinct of taste which is superior to study, surer than reasoning, and more rapid than reflection; so that with a single glance he was able to discover the defects and beauties of a piece. The Academy of Painting and Sculpture admitted him as an honorary member in 1731, and the count, who did not love empty titles, spared neither labour nor fortune in promoting the arts and benefiting its professors. He wrote the lives of the most celebrated painters and engravers, who had been ornaments of the institution; but his principal work was entitled "*Tableaux tirés de l'Iliade et de l'Odyssée*," in which he has exhibited the entire scenes of events contained in those poems, designed each piece, and disposed every figure with pictorial accuracy. The zeal of writers is not always disinterested; they pay themselves for the instructions which they communicate. But the count loved the arts on their own account, as plainly appeared from the many instances of his generosity to those who were possessed of talents, but wanted the goods of fortune. To these he extended his benevolence, and though his income was much inferior to his rank, he was rich for the artists. Besides the presents which he made from time to time to the Academy, he formed an annual prize in it, for such of the pupils as should succeed best in drawing or modelling a head after nature, and in giving the finest expression of the characteristic features of a passion. He encouraged the study of anatomy and perspective by generous rewards; and it was his intention, a little before his death, to have founded a new prize for those subjects exclusively. Such was his passion for antiquity, that he wished to have had it in his power to bring the whole of it to life. He saw with regret that the works of the ancient painters, which have been discovered in our times, are destroyed almost as soon as they are drawn from their subterraneous depositories. A fortunate accident furnished him with the means of showing the composition and colouring of the pictures of ancient Rome. The drawings which Bartoli had taken

from antique paintings falling into his hands, he had them engraved and published at his own expense. This work is perhaps one of the most extraordinary that has ever appeared; and all the subjects are painted with a purity and precision that is inimitable. There were only thirty copies printed, so that, of course, the work is almost inaccessible. The Count was engaged at the same time in another enterprise still more honourable to his talents. In the preceding age, Desgodetz, under the auspices of Colbert, published the *Antiquities of Rome*. The work was admired through all Europe, and gave birth to that emulation which carried ingenious travellers to Athens, Spalatro, Balbec, and Palmyra, in order to view and take drawings of the famous ruins of ancient grandeur. Colbert had framed the design of engraving the Roman antiquities that are still remaining in the south of France; and by his orders Mignard had made drawings of them, which Count Caylus, having the good fortune to recover, determined to finish the work; and, though prevented from carrying the design into effect, he recommended it warmly in his last illness to his friend Mariette, by whom it was partly executed. The confidence which all the learned in Europe placed in the knowledge of the count proved a powerful instrument for the furtherance of great designs, and many artists were indebted to him for patronage and the display of their talents. In 1742 he was admitted into the Academy of Inscriptions and Belles Lettres, after which he devoted more time to literary pursuits, but confined himself to subjects connected with the arts. His knowledge of drawing enabled him to explain many passages in Pliny which were obscure to those who were unacquainted with the rules of art; and hence he developed, in several memoirs, those expressive strokes which that author has employed with brevity, to describe the works of celebrated painters and sculptors. But nothing seemed more flattering to him than his discovery of encaustic painting: a description of Pliny's (but too concise to give him a clear view of this matter) suggested the idea of it; and he availed himself of the friendship of Majault, a physician of Paris, and an excellent chemist; and by repeated experiments found out the secret of incorporating wax with different tints and colours, of making it obedient to the pencil, and thus rendering paintings immortal. Mr. Muntz afterwards made experiments to bring this art to perfection, and published in English a book entitled "*Encaustic, or Count Caylus's Method of Painting in the Manner of the Ancients: to which is added, A Sure and Easy Method of Fixing of Crayons.*" 8vo. 1760. The entry to the house of the count had the appearance of an-

cient Egypt : the first object that presented itself was a fine statue as large as life ; the staircase was adorned with medallions and curiosities from China and America. In his apartment for antiques he was seen surrounded with gods, priests, Egyptian magistrates, Etruscans, Greeks, Romans, and Gauls. When he wanted room for more, he sent whole colonies to the royal depository of antiquities, and this occurred twice in his lifetime. In order that the world might partake of these treasures, he had them engraved, with descriptions, in seven quarto volumes. This extraordinary man died of a mortification in his leg, September 5, 1765. Besides the works already mentioned, he published, 1. *Nouveaux Sujets de Peinture et de Sculpture*, 1755. 2. *Mémoires sur la Peinture à l'Encaustique*, 1755. 3. *Description d'un Tableau représentant le Sacrifice d'Iphigénie*, 1757. 4. *Histoire de l'Hercule le Thébain*, 1758. 5. *Discours sur les Peintures Antiques*. 6. *The Lives of Mignard, Le Moine, and Bouchardon*.

CECCARINI (SEBASTIANO). He was born at Urbino about 1700, and studied under Agostino Castellacci. He painted historical subjects at Rome, and among the rest the story of St. Urbano, in the church dedicated to that saint ; but his principal works are at Faro, where he dwelt, and consist chiefly of pictures taken from sacred or ecclesiastical history. He died in 1780.

CELESTI (CAVALIERE ANDREA). He was born at Venice in 1637, and learned the principles of design and colouring from Matteo Ponzoni. He had a beautiful style of painting in history, as well as in landscape ; but he principally practised the latter. His situations are natural, and his choice elegant ; his colouring pleasing ; his skies are luminous and clear ; his buildings, and other objects, well relieved ; and every part is agreeable to the eye. He painted the most beautiful views about Venice, and other cities of Italy, in a large size, and also in small ; and his works, being scarce, are highly prized. Two historical compositions of Celesti are in the chapel of Madonna della Pace at Venice ; the subject of the one is St. Luke painting the portrait of the Virgin, and the other the Adoration of the Magi. These are excellent performances ; the composition is ingenious, the style grand, and the whole is executed with a flowing bold pencil. In the chapel of Spedaletto is another of his pictures, representing St. Jerome with the Virgin and some Saints, which is well designed, soft, and delicately coloured, but rather too ruddy. He was fond of using a purplish tint, not unlike the manner of

Rubens, but he was sometimes apt to use it in the extreme, particularly in his carnations. He died in 1706.

CELIO (GASPAR CAVALIERE). He was a native of Rome, and a disciple of Circignani, called *Dalle Pomerance*. His works are chiefly in the churches at Rome, among which are, in St. Giovanni Laterano, a St. Michael defeating the Rebel Angels; in St. Carlo, a St. Charles Borromeo; in the Mendicanti, St. Francis receiving the Stigmata; and in the Gallery of the Palazzo Mattei, the Passage of the Israelites through the Red Sea. Celio died at Rome in 1640.

CERESA (CARLO). He was born at Bergamo in 1609, and studied under Daniello Crespi, at Milan, where he soon became distinguished by his style of design and colouring. His figures are gracefully disposed, and there is an agreeable expression in his heads; but his works are chiefly confined to churches. In the cathedral of Bergamo is a picture of St. Vincenzio carried up to heaven; and in the cupola of St. Francesco, the Four Evangelists. One of his best productions is the Resurrection, in the church of St. Peter. He also excelled in portrait. He died in 1679.

CEREZO (MATTEO). This artist was born at Burgos, in Andalusia, in 1635. He studied at Madrid, in the school of Don Juan Carrenno, after which he painted some fine pictures for the churches of Madrid and Valladolid. He was also employed in the royal palaces, and his most esteemed piece is Christ with the Disciples at Emmaus. He died in 1685.

CERQUOZZI (MICHEL ANGELO). This artist, who obtained the appellatives of *M. A. di Battaglia*, from his excellence in painting battles, and *Bambocciate*, from his turn for painting markets, fairs, &c., was born at Rome in 1600 or 1602. His father, a jeweller, perceiving his disposition for the art, placed him with James d'Asé, a Flemish painter, then in credit at Rome; but, after three years' study with him, he went to the school of P. P. Cortonese, whom he quitted to become the disciple and imitator of Bamboccio. He surpassed all his fellow-students in taste, and had a manner of painting peculiar to himself. His cheerful temper appeared in his pictures, in which ridicule was strongly represented. The facility of his pencil was such that, on the recital of a battle, a shipwreck, or any uncommon event, he could express it directly on canvas. His colouring

was vigorous, and his touch light. He never made designs or sketches, but only retouched his pictures, until he had brought them to all the perfection of which he was capable. Such was his reputation that he could hardly supply the commissions he received, and he became so rich that the cares of wealth began to perplex him. He on one occasion took all his money to a retired place, in order to bury it, but when he arrived, he was so alarmed lest it should be found, that he brought it back with much trouble, and having been two nights and a day without sleep or sustenance, this, it is said, injured his health, and brought on a violent fever, which proved fatal in 1660. His personal character is highly praised. Mr. Fuseli says, "that he differs from Bamboccio in the character and physiognomy of his figures; and instead of Dutch or Flemish mobs, he painted those of Italy. Both artists have strong and vivid tints. Bamboccio is superior to him in landscape, and he excels Bamboccio in the spirit of his figures." One of his most copious works is in the palace of Spada, at Rome, in which he has represented an army of fanatic Lazzaroni, who shout applause to Masaniello.

**CERRINI (GIOVANNI DOMENICO).** This artist, called *Il Cavaliere Perugino*, was born at Perugia in 1606, and received his first instructions from Guido, but afterwards he became a disciple of Domenichino. From these two celebrated masters he acquired a beautiful tone of colouring, a graceful disposition of his figures; and particularly excelled in the elegant and noble airs of his heads. His best work is in fresco in the cupola of La Madonna della Vittoria, representing St. Paul's Vision. He died in 1681.

**CERVA (GIOVANNI BATTISTA).** He was a native of Milan, and practised as an historical painter about the year 1550. He was the scholar of Gaudenzio Ferrari, but only one of his works is at present known, which is a picture of the Incredulity of St. Thomas, painted in an admirable style of design and colouring.

**CERVELLI (FEDERIGO).** This artist was born at Milan, and was the scholar of Pietro Ricchi, called *Il Lucchese*, whom he rivalled in the freedom of penciling, and surpassed in correctness. One of his best works is a picture of St. Theodore. He flourished about 1700.

**CERVI (BERNARDO).** He was a native of Modena, and a disciple of Guido. At the time when the most lively expecta-

tions were formed of his rising greatness, he was cut off by the plague, at his native place, in 1630. He principally worked in fresco for the churches of Modena.

CESARI (GIUSEPPE), commonly called *Arpino*, and sometimes *Josepino*, was born at Rome in 1560. His father, Cesari, was a painter, and a native of Arpino, in the kingdom of Naples, which accounts for the cognomen by which he is commonly distinguished. While yet in his thirteenth year, his father placed him with the artists employed by Gregory XIII. in painting the lodges of the Vatican, whom he served in the humble employment of preparing their palettes and colours. But in this situation he discovered such talents, that the pope gave orders to pay him a golden crown a day so long as he continued to work in the Vatican. Pope Clement VIII. distinguished him by adding new and higher favours to those of Gregory XIII. He made him Knight of the order of Christ, and appointed him director of St. John Lateran. In 1600 he followed the Cardinal Aldobrandini, who was sent legate to France, on occasion of the marriage of Henry IV. with Mary de Medicis. The conduct of Caravaggio, his enemy and rival, has been already noticed in the article relative to that artist. Arpino died at Rome in 1640, at the age of fourscore. He was an artist of showy rather than solid talents, whence he acquired great popularity in his time, because his pictures astonished the multitude. His long practice was distinguished by two methods, that of fresco and that of oil. In the former, he was fertile, vigorous, delightful, and uncommonly animated. In the second, his principle was despatch, whence he became free, loose, and careless. He had a numerous school of artists, but had none of any great distinction. His battle-pieces attract the eye by the activity which appears in them, and, above all, by the spirit of the horses. He was much assisted by his brother, Bernardino Cesari, who painted a large fresco work in the church of St. John de Lateran. He died in the prime of life.

CESI (BARTOLOMEO). He was born at Bologna in 1556, and had for his instructor Giovanni Francesco Bezzi, called *Nosadella*, but he afterwards studied the works of Pellegrino Tibaldi. He lived in great friendship with the Caracci, though he painted in competition with them, and not unsuccessfully. He was correct in his design, delicate in his tints, and sweet in his style of composition. He rather excelled in his frescoes than his oil paintings, but displayed great merit in both, as his pictures at



Bologna sufficiently evince. His principal works were in the churches of that city; particularly a Virgin and Child; a Crucifixion; the Adoration of the Magi; the Descent of the Holy Ghost; Christ praying in the Garden; and a taking down from the Cross. He also painted ten frescoes of subjects taken from the Life of Æneas, in the Palazzo Favi. He died in 1627.

**CESI, or CESIO (CARLO)**, a painter and engraver, was born at Androdocco, in the ecclesiastical territory, in 1626. He studied under Pietro da Cortona, and was employed in several public works at Rome, during the pontificate of Alexander VII. He painted historical subjects, particularly the Judgment of Solomon, in St. Maria Maggiore. He was also an excellent engraver, and his plates are executed in a masterly style. He died in 1686.

**CESPEDES (PABLO)**. He was born at Cordova, in Spain, about 1535, and was brought up to the church, in which he rose to eminence. As an artist he also shines among the most distinguished of his countrymen; and to perfect himself in the art, he travelled to Rome twice, that he might contemplate the works of Michel Angelo, and other masters. In the Trinità di Monti, he painted the Annunciation and Nativity, and, in the vault of the same chapel, several subjects taken from the Life of the Virgin. He was the intimate friend of Federigo Zuccherò, who had for him the highest respect; as a proof of which, he refused a commission from Spain, saying, "that while that country possessed Cespedes, it need not send to Italy for artists." His works are chiefly at Cordova, the principal of which is, the Last Supper. Cespedes was as remarkable for his humility as his talents. He died at Cordova in 1608.

**CHALMERS (SIR GEORGE)**. This gentleman was a native of Edinburgh, and studied painting under Allan Ramsay, after which he went to Rome. In early life he was patronised by General Blakeney, at Minorca, and he there painted a portrait of that officer, from which picture an engraving was published. He succeeded to the title of baronet, but not to the estate of his ancestors, which had been forfeited by their attachment to the family of Stuart. Sir George, therefore, continued to follow painting as a profession, first at Hull, and next in London. He died in 1791.

**CHAMBERLAIN (WILLIAM)**. This artist was born in London, and became a student of the Royal Academy, after which he studied under Mr. Opie, and followed portrait painting with con-

siderable success. He died at Hull, in Yorkshire, in the prime of life, leaving a widow and six children, in 1807.

**CHAMBERLAIN (MASON).** This English painter had the credit of being a good artist, in the line of portrait. He was one of the first members of the Royal Academy, and died in 1787.

**CHAMPAGNE (PHILIP DE).** He was born at Brussels in 1602, and on discovering an inclination to painting in his youth, was placed successively under Bouillon, Michel Bourdeaux, and Fouquier, from which last he learned to paint landscape. In all other branches of his art, nature was his master, and he is said to have followed her very faithfully. At nineteen he set out for Italy, taking France in his way, but proceeded no farther than Paris, where he lodged in the College of Laon, at the time when Nicolo Poussin dwelt there, with whom he contracted a friendship. Du Chesne, painter to Mary de Medicis, being then employed in the palace of the Luxembourg, engaged the two artists as his assistants. Poussin did a few small pieces in the ceiling, and Champagne drew the pictures in the queen's apartment. Her majesty liked these last so well, that Du Chesne grew jealous of Champagne, upon which he, who loved quiet, returned to Brussels, with an intent to go through Germany into Italy. He had scarcely got there, however, when a letter came to him from the Abbot of St. Ambrose, who was surveyor of the buildings, to advertise him of Du Chesne's death, and to invite him back to France. He accordingly returned thither, and was made director of the queen's paintings, and had settled on him a yearly pension of 1200 livres, together with lodgings in the Luxembourg palace. Being a lover of his business, he went through a great deal of it. There are numbers of his pieces, not only in the capital, but in different parts of the kingdom; among other places, some of his pictures are in the chapter-house of Notre Dame at Paris, and in several churches in that city; without reckoning an infinity of portraits, which are noted for their likenesses, as well as for being finished to a high degree. The queen also ordered him to paint the vault of the Carmelite church in the suburb of St. James, where his picture of the Crucifixion is much esteemed: but the best of his works is thought to be the ceiling in the king's apartment at Vincennes, composed on the subject of the peace in 1659. After this he was made director of the Royal Academy of Painting, which office he exercised many years. He had been a long time famous in his profession, when Le Brun arrived at Paris from Italy; but though that artist soon attained the superiority, and was made

principal painter to the king, Champagne showed no disgust at the preference that was given, to his own detriment. There is another instance upon record of his goodness of disposition and integrity. Cardinal Richelieu had offered to make his fortune, if he would quit the queen-mother's service; but Champagne refused. The cardinal's chief valet-de-chambre assured him further, that whatever he would ask, his eminence would grant him; to which Champagne replied, "If the cardinal could make me a better painter, the only thing I am ambitious of, it would be something: but, as that is impossible, the only favour I have to beg of his eminence is the continuance of his good graces." It is said the cardinal was highly affected with the integrity of the painter; who, though he refused to enter into his service, did not refuse to work for him. Among other things he drew his picture, and it is supposed to be one of the best pieces he ever painted. Sir Robert Strange had his portrait of Colbert, which, in his opinion, ranked with the finest of Vandyck's. Champagne died in 1674, much beloved by all that knew him, both as an excellent painter and a truly good man. Among other works, he painted a picture of Louis XIII. kneeling before the Virgin, the colouring of which is more brilliant than that of his other pieces, and the general effect much admired. It is remarked of Champagne, that he always refused to paint the portraits of the first nobility on a Sunday, though he was exceedingly fond of money.

CHAMPAGNE (JOHN BAPTIST). He was nephew of Philip, and was born at Brussels in 1645, according to some writers, but others say in 1643. He was instructed by his uncle; but when he found himself qualified to visit Italy, he travelled thither to study the works of the great masters. He painted in the style and manner of his uncle, nor did he deviate from it, after having such opportunities of refining and improving his original taste. At his return from Italy he was appointed professor in the Royal Academy at Paris. He was not equal to Philip either in design or execution, but he proved a good imitator of him; and if he had many of the perfections of his uncle, he had also many of his defects. He died in 1688.

CHARDIN (SIMON). He was born at Paris in 1701, and distinguished himself as a painter of conversation pieces, of the domestic description, which he represented with great truth, simplicity, and beauty of finish. He is compared by his countrymen to Gabriel Metzu. He was a member of the Royal Academy at Paris, and one of the portrait painters to the king. He died in 1779.

**CHASTILLON (LOUIS DE).** This artist, who was a painter in enamel and miniature, as well as an engraver, was born at St. Menehould, in Champagne, in 1639. Of his paintings we know little or nothing, but his prints are numerous, and in the style of Gerard Audran.

**CHATEL (FRANCIS DU).** The native city of this painter was Brussels, where he was born in 1625. He was the disciple of David Teniers the younger; who, observing the genius of his pupil, took great pains to improve him, and by that means Du Chatel became an honour to his instructor. He adhered to the manner which he had so happily acquired in the school of Teniers; and his subjects were of the same kind as those of his master, but sometimes more elevated. Like Teniers, he painted corps-de-garde, &c.; but he also represented conversations, and assemblies of persons of rank, which compositions consisted of a number of figures, correctly designed, and habited in the mode of the time. His colouring was good, and his pictures were remarkable for the truth of their perspective, and for the effect produced by his skill in the *chiaro-oscuro*. The most capital work of this master is in the Town-hall at Ghent, being near twenty feet long, and fourteen high. The subject is the King of Spain receiving the Oath of Fidelity from the States of Flanders and Brabant in 1666. In the back ground is a view of one of the principal places in Ghent, adorned with triumphal arches and other decorations; and it is said, that the number of figures amounts to above a thousand, with an abundant variety of characters; and through the whole, the groups are so disposed, that there is not the smallest appearance of confusion.

**CHATELAIN (J. B.).** He was born in England, of French parents, about 1710. His genius was great, but his manners were so depraved, that his talents were in a great measure lost. He designed landscapes in an admirable style, either from nature or from fancy. Those which he engraved himself are admirably executed. Many are from his own drawings, and others after Poussin. He died in London in 1744.

**CHAVANNES (PIERRE DOMACHIN DE).** This French painter was born at Paris in 1672. He became so eminent in landscape, as to be employed at the Gobelins, where he died in 1744.

**CHAVEAU (FRANCIS).** This artist was born at Paris in 1613, and died there in 1676. His first performances were some engravings from the pictures of Laurence de la Hire, who was his

master ; but the liveliness of his imagination not comporting with the tardiness of the graving tool, he began to delineate his own thoughts in aquafortis. If his works have not the delicacy and mellowness that distinguish the engravings of some other artists, yet he threw into them all the fire, all the force and sentiment, of which his art was susceptible. He worked with surprising facility. His children used to read to him after supper the passages of history he intended to draw. He instantly seized the most striking part of the subject, traced the design of it on the plate of copper with the point of his graver, and, before he went to bed, fitted it for being corroded by aquafortis the next day, while he employed himself in engraving or drawing something else. He supplied not only painters and sculptors with designs, but also carvers and goldsmiths, jewellers and embroiderers, and even joiners and smiths. Besides 4000 pieces engraved by his own hand, and 1400 executed from his designs, he painted several small pictures which were much admired, and many of them were purchased by Le Brun. The multitude of works in which he was employed brought authors to his house, and their frequent meetings and conversations there terminated in the establishment of the French Academy. He was admitted into the Royal Academy of Painting and Sculpture in 1663, and obtained a pension for engraving the plates of the Carousel. His small plates, Mr. Strutt says, are executed in a style much resembling that of Le Clerc, founded upon that of Callot. In his large prints, he approaches near to that coarse, dark style, which was adopted by his tutor, La Hire. Among the sets of prints executed from his own compositions, are those for the Bible History ; the History of Greece ; the Metamorphoses of Benserade ; the Jerusalem of Tasso ; the Fables of La Fontaine ; Alaric, or Rome conquered ; and several romances. Among the prints engraved from other masters, are, Christ with the Disciples at Emmaus, from Titian ; a Concert, from Domenichino ; the Life of St. Bruno, from Le Sueur ; Apollo and Daphne, from N. Poussin ; a Virgin and Child with St. John and Angels, finely etched, and finished with much taste ; and Meleager presenting the Head of the Boar to Atalanta.

CHERON (ELIZABETH SOPHIA). She was born at Paris in 1648. Her father was Henry Cheron, a painter in enamel ; who, observing her to be passionately fond of the art of painting, and to give an early appearance of genius, took pains to instruct her in design and colouring. She soon rose into general esteem by her performances, and particularly by the portraits which she painted ;

for, besides their having a striking resemblance, they were elegantly disposed, well coloured, and neatly finished; and as she had a singular talent for painting history, her usual manner of portrait painting was in the historical style. Her manner of designing was excellent, her colouring had the lively look of nature, her pencil was free, her touch delicate, her draperies were always well cast, and there appeared a deal of union and harmony in her paintings. She was presented to the Academy of Paris by Le Brun in 1676, and was received with every mark of respect and distinction. She died in 1711. She also engraved some plates from the ancient gems and other subjects.

**CHERON (LOUIS).** He was the brother of Elizabeth Cheron, and was born at Paris in 1660. Having been taught the rudiments of the art in his own country, he travelled to Italy, where his sister supplied him with a competency to enable him to prosecute his studies for eighteen years. During his continuance in Italy, he made the works of Raffaele and Giulio Romano the principal objects of his studies, in consequence of which his compositions had always an air of the antique, though he had no great portion of grace, and his figures were frequently too muscular. Two of his pictures are in the church of Notre Dame at Paris; the one representing Herodias with the Head of St John the Baptist; the other, Agabus foretelling the Persecutions of St. Paul. Being a Calvinist, Cheron was compelled to quit his native country and settle in London, where he found many patrons among the nobility and gentry; particularly the Duke of Montague, for whom he painted the Council of the Gods, the Judgment of Paris, and other compositions taken from fabulous history. He died here in 1713. He engraved some plates from his own designs, with taste and spirit.

**CHIAPPE (BATTISTA).** He was born at Novi in 1723, and received his education at Rome, though under whom is not stated. He afterwards settled at Milan, where he painted, among other considerable works, a picture of St. Ignatius, in the church of that saint, with considerable reputation. This artist died in 1765, being the last of the Genoese painters of note.

**CHIARI (FABRIZIO).** This artist, who was both a painter and engraver, was born at Rome in 1621. He executed some frescoes in the palaces of that city; but he is best known by his etchings, which are spirited. One of them is dated 1635, when he was only fourteen years old.

**CHIARI (GIUSEPPE).** He was the son of Stefano Chiari, and born at Rome in 1654. While an infant, he was seized with the plague, but, by the tender care of his mother, he recovered from that distemper, though his constitution remained very weak for many years. At first he was instructed by one Galliani, a painter and dealer in pictures; but afterwards he became a scholar of Carlo Maratti, who treated him with paternal affection; and observing the respect, deference, and assiduity of his disciple, thought himself obliged in gratitude to promote him, and afford him the means of raising his reputation and his fortune. For that purpose he appointed him to execute several public works, which he performed to the satisfaction of the best judges. Every new undertaking added considerably to his fame; and his works were universally esteemed, as well for beauty of colouring as elegance of design. He painted easel pictures and frescoes with equal success; and so high was the esteem in which Carlo Maratti held him, that being rendered incapable of finishing the Cartoons, which he had already begun, for one of the domes of St. Paul's church at Rome, he intrusted the completion of them to Chiari, who finished them to the entire approbation of Pope Clement XI. He was continually employed in grand works for the churches, and palaces of the nobility; and painted an extraordinary number of subjects from sacred and profane history, as well as compositions that were the product of imagination and fancy, and which spread his reputation, not only through all Italy, but in every part of Europe. His touch was delicate, his colouring agreeable, and his designs correct and elegant. He died at Rome in 1727.

**CHIARINI (MARCO ANTONIO).** This artist was born at Bologna in 1652, and studied under Francesco Quaino, with whom he continued four years, and then became a pupil of Domenico Santi. He painted architectural views, in which the figures were inserted by Sigismondo Caula. His performances were much valued, and are still esteemed.

**CHIAVISTELLI (JACOPO).** This master was born at Florence in 1621, and his father, perceiving a strong inclination in him to learn the art of painting, placed him under the direction of Fabricio Boschi, an artist of good credit. But as Boschi was of a whimsical temper, which seemed every day to grow more disagreeable, Jacopo left his school, and became a disciple of Baccio del Bianchi, a famous painter, architect, and engineer, who had opened an academy at Florence, for the improvement of youth in

civil and military architecture. By the instruction of that eminent artist, Jacopo made extraordinary progress, became superior to all his competitors, and showed a genius far beyond what could be expected from his years or experience. Being accomplished in the principles of perspective and architecture, and having also great readiness of invention and freedom of hand, he listened to the advice of his friends, who wished him to devote his talents entirely to fresco painting: with this he complied, and studied the works of Michel Angelo Colonna, after which he went to Bologna, to examine the compositions of Girolamo Curti, and Agostino Metelli. At his return home, he gained universal esteem for the variety and delicacy of his invention, the beauty of his colouring, and the elegance of his compositions; and in his perspective designs he showed the utmost perfection of the art; delighting the eye by the truth and exactness of his drawing, and enriching his architecture by statues of exquisite taste and bold relief. He was employed by the Grand Duke of Tuscany, and by his indefatigable application acquired an opulent fortune. Though he lived to a very advanced age, he continued to work upon a variety of designs; but, in the decline of life, his colouring wanted much of that lustre which recommended and distinguished his early performances. He died in 1698.

**CHIRINOS (JUAN DE).** This painter was born at Madrid in 1564, and died in the same city in 1620. He was the scholar of Tristan, and, in conjunction with Bartolomeo Cardenas, painted most of the pictures in the convent of Nuestra Señora de Atocha, at Madrid. He died in 1620.

**CHRISTOPHE (JOSEPH).** He was born at Verdun in 1663. He painted history at Paris, where he died in 1748.

**CIAFFERI (PIETRO).** This artist was born at Pisa about the year 1654. He resided at Leghorn, where he was much employed in painting shipping and sea views, which he ornamented with figures very neatly executed, and correctly drawn. He also painted architecture and perspective.

**CIALDERI (GIROLAMO).** He was born at Urbino in 1593, and studied under Claudio Ridolfi. His best work is the Martyrdom of St. John, in the church of St. Bartolomeo, at Urbino. He painted landscape also in an excellent style, and introduced architectural pieces into his back grounds with taste and judgment.

**CIAMBERLANO (LUCA).** He was born at Urbino about 1580. His original profession was the civil law, in which he proceeded



to his doctor's degree, but quitted that practice for painting and engraving. He resided at Rome, where he made designs, and executed a number of engravings, in a neat style, after Raffaele, Baroccio, and the Caracci.

**CIAMPOLLI (AGOSTINO).** He was born at Florence in 1578, and was a disciple of Santi di Titi, from whom he obtained a good taste of design; and gradually rose to such esteem, that he was employed in the church of St. John Lateran in the Vatican, and the most considerable church in Rome. He worked equally well in fresco and in oil, and was so distinguished an architect, that he presided over the building of St. Peter's church. His designs in architecture are allowed by the connoisseurs to be as exquisite in taste as in drawing. He died in 1640.

**CIARPI (BACCIO).** This artist was born at Rome in 1578, and studied under Santi di Titi. He painted history in a manner that entitled him to distinction in his profession. Pietro da Cortona was his scholar. He died in 1642.

**CICERI (BERNARDINO).** He was born at Pavia in 1650, and had Carlo Sacchi for his instructor; after which he went to Rome, where he prosecuted his studies with assiduity. On his return to Pavia, he had great employment, both in painting for churches and private collections.

**CIEZAR (MIGUEL GERONIMO).** This artist was born at Granada in Spain, and studied under Alonso Cano. He painted history with great reputation, chiefly in his native city, where he died in 1677.

**CIEZAR (JOSEPH DE).** He was the scholar, if not the son, of the preceding painter, and excelled in history, landscape, and flowers. He died in 1696.

**CIGNANI (CARLO).** This celebrated master of the Lombard school was born at Bologna, of a noble family, in 1628. He received his first instruction from Battista Cairo, but afterwards he became the disciple of Albano; and though the first proofs of his genius, while he was with Albano, were exceedingly admired, yet, to improve himself in correctness of design, and the force and relief of his figures, he studied Raffaele, Annibale Caracci, Caravaggio, Correggio, and Guido; and assumed a manner of his own, in which were combined the different excellences of those incomparable masters. On his return to Bologna, he was employed by Cardinal Farnese to ornament his palace, where he painted the entry of Paul III. and the passage of Francis I. into that city.

The reputation he acquired by his performances excited envy, and some of his brother artists, not content with maligning him, defaced several of his works. Cignani had the honour of founding the Clementine Academy at Bologna; soon after which he was appointed to paint the cupola in La Madonna del Fuoco, at Forli, which great work took him up twenty years of his life; and so highly was he esteemed, that the members and students of the academy followed to that place, where the school was continued till his death. He is accounted happy in his taste of composition, and excellent in the disposition of his figures; but he has been censured for bestowing so much labour in the finishing of his pictures as to diminish their spirit; and also for affecting too great a strength of colouring, whereby he gave his figures too bold a relief, and made them appear as if they were not united with their grounds, and larger than they really were. His ideas were beautiful, his imagination fine; and his invention fertile; whence he is deservedly admired for the force and delicacy of his pencil, for the correctness of his design, for a distinguished elegance in his compositions, and also for the mellowness of his colours. The draperies of his figures are in general easy and free; his expression of the passions judicious and natural; and there appears a remarkable grace in his figures. Cardinal San Cesareo passing through Forli, where Cignani resided with his family, desired to have one of his productions; and Carlo showed him a picture of Adam and Eve, which he had painted for his own use. On viewing it, the Cardinal was pleased beyond measure, gave him five hundred pistoles, and politely said, that he only paid him for the canvas, and accepted the painting as a present. In the Palazzo Arnaldi, at Florence, is an admirable picture by this master, the subject of which is the Temptation of Joseph by his Mistress. The composition is extremely good, full of fire, taste, and expression, and in a broad manner. The naked, in the female figure, is marked with great truth and delicacy; the heads are fine, the colouring charming, and the whole has a striking effect, though his choice of subject cannot be commended. In the Palazzo Zambeccari, at Bologna, is a Sampson, painted by Cignani, in a noble and grand style; in the collection of the Duke of Devonshire is another picture of the Temptation of Joseph by his Mistress. But, unquestionably, the performance on which his fame principally rests is the Assumption of the Virgin, at Forli. Cignani died in 1719.

**CIGNANI (FELICE).** He was the son and pupil of Carlo Cignani, and was born at Bologna in 1660. By a natural genius,

and the instructions of his father, he became a respectable painter in history ; but as his fortune was large, he only exercised the art occasionally, and by way of amusement. In the church of the Carita, at Bologna, is a Holy Family by him ; and at the Capuchins, an admired picture of St. Francis receiving the Stigmata. He died in 1724.

**CIGNANI (PAOLO).** He was the nephew of Carlo Cignani, and was born at Bologna in 1709. He studied under his cousin, and executed some considerable works, particularly a picture of St. Francis appearing to St. Joseph de Copertino. This is a candlelight piece, and has a striking effect. He died in 1764.

**CIGNAROLI (MARTINO).** He was a native of Milan ; but was brought up in the principles and practice of painting at Verona, in the Academy of Carpioni, by whose instruction he became an excellent artist in landscapes of a small size. He lived about 1720.

**CIGNAROLI (SCIPIO).** He was the son of the preceding artist, and was born at Milan. After receiving instructions from his father, he became the disciple of Tempesta, whom he left to visit Rome, where his application was chiefly directed to the works of Salvator Rosa and Gaspar Poussin ; and by the force of genius, strengthened by diligence, he proved a most excellent painter of landscapes, in a style that perceptibly resembled each of those great masters. His merit and reputation recommended him to the Duke of Savoy, who invited him to his court, where he lived several years in the highest esteem ; but the time of his death is not recorded.

**CIGNAROLI (GIOVANNI BETTINO).** He was born at Verona in 1709, and had for his first master Santo Primati, at Venice ; but afterwards he studied under Antonio Balestra. He is accounted one of the best painters of the modern Venetian school ; and his pictures were so much admired, that he was not only employed for the churches, but received invitations from several of the princes in Italy, which he declined accepting, preferring a residence at Venice to all the honours flatteringly held out to him. At Pontremoli is a picture by him of St. Francis receiving the Stigmata ; and another fine one of the Flight into Egypt is at Parma. This last has much of the style and beauty of Carlo Maratti in expression. The back grounds of this artist are enriched with rich landscape scenery, and pieces of architecture. He died in 1770.

CIMABUE (GIOVANNI). At that period when learning, arts, and sciences were almost extinct in Italy, by the perpetual wars and contests in that country, and when the knowledge of painting, in particular, seemed totally lost, it was revived by Giovanni Cimabue, who from thence obtained the name of the Father of Modern Painters. He was born of a noble family at Florence in 1240; but while at school, instead of endeavouring to advance himself in literature, he spent most of his hours in drawing human figures, horses, buildings, or any objects that presented themselves to his imagination. At that time, the governor of Florence invited some Greek artists to that city, who were employed in one of the churches to repair the decayed paintings; and Cimabue, already prepossessed in favour of the art, spent whole days in observing their manner of working, to the neglect of his scholastic exercises. So strong an attachment to those painters prevailed with his father to indulge him in a study to which his genius directed him, and he placed Cimabue with them as a scholar, flattering himself with the hope that he would one day render himself remarkably eminent. He received the instructions of his masters with such delight, and applied himself so incessantly to practice, that in a short time he proved superior to his directors in design and colouring, and painted with equal readiness in fresco and distemper; executing not only historical subjects, but also portraits after the life, which was then considered as a wonderful effort of art. It is indeed astonishing that, in the infancy of painting, and with no other models to imitate than the poor compositions of the Greeks of that age, Cimabue should have arrived at the degree of elegance which appears in some of his works, so good a manner of designing the naked figures, and so great a propriety as he showed in his draperies. We find that one of those pictures which he painted at Florence was considered as such a curiosity, that it was carried from his house in procession to the church of the Virgin, attended by a number of performers on various musical instruments, and amidst the loudest applauses of the citizens. Vasari testifies, that he saw a picture by Cimabue, after it had been painted little short of three hundred years, which, for grandeur of design, richness of composition, and the disposition of the whole, excited wonder, considering the age of darkness and ignorance in which it was produced. An old commentator on Dante tells us, that Cimabue was so solicitous to render his paintings perfect, that if he perceived any defect in his work when it was finished, or if one was discovered by others, though the fault might

have been occasioned by the badness of the materials, or by an injudicious method of applying them, he defaced the whole of it. He was highly honoured at Florence, and the King of Naples, on coming to that city, favoured him with a visit. Cimabue wanted the art of managing his lights and shadows; and was totally unacquainted with the rules of perspective, though he understood architecture. He died in 1300. Some of his works are still preserved as reliques of art in the church of Santa Croce in Florence.

**CINCINNATO (ROMULO).** This artist was born at Florence about 1525. He studied under Francesco Salviati; and in 1567 went to Spain, where he was employed by Philip II. in ornamenting the Escorial. His principal works there are in the great cloister and the church of St. Lorenzo, the subjects of which are St. Jerome in his Study, and the same Saint preaching to his Disciples; with two frescoes of San Lorenzo. In the church of the Jesuits at Cremona is a picture of the Circumcision, and there are some mythological paintings in the palace of the Duke del Infantado at Guadalaxara. He died in 1600, leaving two sons, Diego and Francesco, who were good artists. The former was sent to Rome by Philip IV. to paint the portrait of Pope Urban VIII., by whom he was knighted, and presented with a chain and medal of gold. Francesco was also chiefly employed in portrait painting.

**CIONE, see ANDREA ORCAGNO.**

**CIPRIANI (GIOVANNI BATTISTA).** This celebrated artist, who is justly claimed by the English school, not only from his long residence in London, but from his education, was born at Pistoia about the year 1727. He received his first instruction from an English artist of the name of Heckford (who had settled in that city), but afterwards he went under the tuition of Gabbieani, by the study of whose works he became an excellent designer. Italy possesses few of his pictures, but Lanzi mentions two, painted for the abbey of St. Michael, at Pelago, in the neighbourhood of Pistoia; the one of St. Tesauo, the other of Gregory VII. In 1750 he went to Rome, where he had much employment, but chiefly in drawing. In 1755 he came to England with Mr. Wilton and Sir William Chambers, who were then returning from the continent. His reputation having preceded him, he was patronised by Lord Tiltney, the Duke of Richmond, and other noblemen. When, in 1758, the latter nobleman opened the gallery at his house in Privy-gardens as a school of art, Wilton and Cipriani were appointed to visit the students, the former giving

them instructions in sculpture, and the latter in painting; but this scheme was soon discontinued. At the foundation of the Royal Academy, Cipriani was chosen one of the founders, and was also employed to make the design for the diploma, which is given to the academicians and associates at their admission. For this work, which he executed with great taste and elegance, the president and council presented him with a silver cup, "As an acknowledgment for the assistance the academy received from his great abilities in his profession." The original drawing of this diploma was purchased at the Marquis of Lansdowne's sale of pictures, drawings, &c., in 1806, for thirty-one guineas, by Mr. George Baker. Among other public engagements, he was employed to clean and repair the pictures of Rubens on the ceiling of Whitehall chapel, which he completed with great success in 1778. He had before repaired the paintings of Verrio, at Windsor, assisted by Mr. Richards; and there is a ceiling at Buckingham-house, in the antique style, the compartments of which he painted. We may also notice a room, decorated with poetical subjects, in the house of the late Sir William Young, at Standlynch in Wiltshire. Some of the few pictures he left are at the seat of Mr. Coke, at Holkham, and four are in the ceiling of the library of the Royal Academy. But his greatest excellence was in his drawings; where, Mr. Fuseli says, the fertility of his invention, the grace of his composition, and the seductive elegance of his forms, were only surpassed by the probity of his character, the simplicity of his manners, and benevolence of his heart. These designs were disseminated over all Europe by the graver of Francis Bartolozzi and his pupils, and bought up with avidity. He died December 14, 1785, and was buried in the cemetery at Chelsea, adjoining the King's Road. He left two sons, one of whom, Philip, became a clerk in the treasury, and died in 1821.

CIRCIGNANI (NICOLÒ), called *Dalle Pomarance*. He was born at Pomarancio, in the territory of Tuscany, in 1516, and from the place of his nativity received his surname. He studied painting at Rome, and proved an excellent artist; being much esteemed for his composition, and also for a firm and expeditious manner of working. Several of his paintings are in the churches and palaces of Rome, where they are exceedingly admired. Among others is preserved the Martyrdom of St. Stephen, which is accounted a capital performance; and at Loretto is an altar-piece, representing the Crucifixion, on which the possessors set an immense value. He died in 1588.

**CIRCIGNANI (ANTONIO).** He was the son of Nicolo, and was born at Pomarancio in 1560. His manner of painting was exactly in the style of his father, whom he assisted in several grand works at Rome, by which the reputation of both artists was effectually established. The general character of Antonio is, that he had a ready invention, and a remarkable freedom of hand. He died in 1620.

**CITTADINI (PIER FRANCESCO),** called *Il Milanese*, was born at Milan in 1616. He had Guido for his master, under whom he profited considerably; though he possessed great powers, as appears in his *Stoning of Stephen*; *Christ praying in the Garden*; the *Flagellation*; the *Ecce Homo*; and *St. Agatha*; in the churches of *St. Stefano*, *St. Agatha*, at Milan. He very unaccountably chose to devote his talents to subjects of still life, as dead game, fruit, and flowers. He died in 1681. He had two sons, *Giovanni Battista* and *Carlo*, who also painted animals, birds, fruit, and flowers. *Gaetano Cittadini*, the son of Carlo, excelled in painting landscapes with small figures, drawn correctly, and with spirit. He died in 1725.

**CIVALLI (FRANCESCO).** He was born at Perugia in 1660, and studied under Giovanni Andrea Carloni; on leaving whose school he went to Rome, where he became a pupil of Baccici, and proved a good painter of history; but his chief practice and merit lay in portrait. He died in 1703.

**CIVERCHIO (VINCENZIO).** This artist was born at Crema, in the state of Venice. He was a painter, engraver, and architect. In the great church of Crema is a picture by him of the *Annunciation*; but the painting most to his praise was one formerly in the council chamber of his native city, representing *Justice and Temperance*. This was sent to Francis I. King of France, at the time when Crema fell into the hands of his troops. Civerchio was chiefly distinguished as a portrait painter. He died about 1540.

**CIVOLI,** *see* **CARDI.**

**CLAESSEON (ARNOLD).** This painter was born in 1498 at Leyden, and was instructed by Cornelius Engelbrechtsen, whose manner he quitted for that of John Schoreel. He painted historical subjects with a ready invention, and great facility of execution. Two of his best pictures are a *Crucifixion*, and *Christ bearing the Cross*. He died in 1564.

**CLAUDE,** *see* **LORRAINE.**

CLEEF, or CLEEVE (JOSEPH, or JOAS, VAN). He was born at Antwerp about 1500, and was instructed by his father, William Van Cleef, a painter, of whom nothing more is known than that he was a member of the academy of his native city. Joseph Van Cleef was regarded as the best colourist of his time; and in this respect his works have often been equalled with those of the best masters of Italy, though it does not appear that he was ever in that country. He painted, in the style of Quintin Matsys, portraits, misers, and bankers counting or weighing money; but it was allowed that he gave more force and life to his pictures than that artist, and his colouring was also far superior, and as natural as life itself. He likewise painted historical subjects with success; and might have found encouragement in England, if some of the works of Titian had not arrived here at the time when Cleef came hither with Antonio More, who introduced him to Philip II. On seeing the works of Titian preferred to his own, Cleef went distracted, and poured out his wrath upon More as the cause of his disgrace. An altar-piece in the church of Notre Dame at Antwerp, by this master, representing St. Cosmo and St. Damian, is esteemed as more in the taste of the Roman school, than of the Flemish. At Amsterdam is a remarkable picture, by Van Cleef, of a Bacchus with gray hair; the countenance of the figure is youthful and ruddy, and it seems as if the painter by this design intended to convey a moral instruction to the spectator, that excess of wine hastens old age. This painting is much esteemed, as well for the design, as the excellence of the colouring. He died, in the prime of life, in 1536.

CLEEF (HENRY and MARTIN VAN). These brothers were born at Antwerp, but Henry resided several years at Rome, where he became a good painter of landscape. The most agreeable views which occurred to him in his travels he sketched, and reserved them as studies for future compositions. He was often employed to paint the back grounds for Francis Floris; and several paintings which were left imperfect by that master, he finished with so much art, as to make the whole appear the work of one hand. His principal merit consisted in the lightness of his pencil and the harmony of his colouring. He was admitted into the academy at Antwerp in 1535, and died, at the age of seventy-nine, in 1589. He engraved several plates of landscapes and views near Rome. Martin was a disciple of Francis Floris, and had competent abilities to compose historical subjects in great, though his inclination directed him to paint in small. The back grounds of his



pictures were always painted by his brother Henry; and several landscape painters, among whom was Coninxloo, employed him to insert the figures in their works. Martin died at the age of fifty.

CLEEF (JOHN VAN). He was born at Venloo in 1646, and became a disciple of Gentile at Brussels; but being soon disgusted with the temper of that master, he placed himself under Gaspar de Crayer. To his last instructor he showed the most affectionate attachment; and when Crayer discontinued painting, because his business seemed to decline at Brussels, Van Cleef went with him to Ghent, where he lived several years, and became so good a painter, that, after the death of Crayer, he was thought qualified to finish the works which he had left imperfect, particularly the Cartoons for the tapestry intended for Lewis XIV. Van Cleef painted a great number of pictures, having employment from almost every part of Europe; and in Ghent, most of the altar-pieces are of his hand. His manner was not like that of Crayer, but peculiar to himself; it was grand and noble, and his pencil was free and flowing. His taste of composition resembled that of the Roman school; his subjects were well chosen, and as well disposed; and, though full of figures, there appeared not any thing like confusion. He enriched his compositions with grand pieces of architecture, which he thoroughly understood; and was as superior to Crayer in design, as unequal to him in colouring. The heads of some of his female figures had a good deal of grace; his draperies were thrown into large folds, and elegantly cast; but one of his chief excellences consisted in designing and painting boys. One of his most esteemed works is in the chapel of the convent of Black Nuns at Ghent, representing those Sisters administering relief to the Sick of the Plague. He died in 1716.

CLEMENTONE, *see* BOCCIARDO.

CLERC (SEBASTIAN LE), an historical painter, was the son of the celebrated engraver of the same name, who died in 1714. He was born at Paris in 1677, and studied under Bon Boullongne. There is an altar-piece by him at the abbey church of Paris, the subject of which is the Death of Ananias. He was a member of the Royal Academy of Paris, and died in that city in 1763.

CLERC, or KLERCK (HENRY DE). This artist was born at Brussels in 1570, and is supposed to have been a scholar of Henry

Van Balen. He painted historical subjects, and there are several of his works in the churches of the Low Countries ; but his small pictures are most valued. In the church of Notre Dame, at Brussels, are a Holy Family and Resurrection, by his hand, of which connoisseurs speak highly.

CLERC (JOHN LE), called *le Chevalier*. He was born at Nanci in 1687, but studied in Italy, where he resided twenty years, and was a disciple of Carlo Veneziano, with whom he worked a long time. Though he had an opportunity of examining the productions of the greatest artists, he preferred the manner of his master to all others ; and so effectually studied and imitated his style of painting and colouring, that several of the pictures which were finished by Le Clerc were taken for the work of Veneziano. He was remarkable for freedom of hand and lightness of pencil. He was highly esteemed at Venice for his extraordinary merit, and, as a token of public respect, was made a knight of St. Mark. He died in 1633.

CLERISSEAU (C.). This painter was born at Paris, and came to England with Robert Adam the architect ; but when that gentleman became bankrupt, Clerisseau returned to France, and in 1783 was appointed architect to the Empress of Russia. He is supposed to have died about 1810. He painted views in perspective, and his drawings in water-colours were much admired.

CLEVELY (JOHN). This marine painter was born in London about 1745. He was brought up in the dock-yard at Deptford, but afterwards became a lieutenant in the navy, and accompanied Lord Mulgrave in his voyage of discovery to the North Pole. He also went with Sir Joseph Banks to Iceland. He sometimes painted in oil, but generally in water-colours. He died in London in 1786. Many of his drawings have been engraved.

CLEYN (FRANCIS DE). He was born at Rostock, but travelled to Rome, and studied there four years. Among other branches of knowledge acquired by him in that city was a taste for beautiful and ornamental grotesque, in which he arrived at great excellence. In the reign of James I. he came to England, and, on the recommendation of Sir Henry Wotton received a pension from the crown. He was employed to draw designs for tapestry in Sir Francis Crane's manufactory at Mortlake, and lived in great favour with his patron. Some of the paintings of this master are in Holland-house ; where is one ceiling in grotesque, and there are small compartments on the chimneys, somewhat in the style of

**Parnegiano.** He was commended for the readiness of his invention, and made several good designs for painters, sculptors, and engravers. He also etched some plates himself, in the manner of Hollar. He died in 1658.

**CLOSTERMAN (JOHN).** He was the son of a painter at Osnaburg, and born there in 1656. In 1679 he went to Paris, and was employed by Troyes. In 1681 he came to England, and at first painted draperies for Riley; on the death of whom, Closterman finished many of his pictures, which recommended him to the favour of the Duke of Somerset. He spent the greatest part of his life in London, and received great encouragement, though he was but a moderate artist. His colouring was strong, but heavy; and his portraits were servile imitations of the originals. In 1696 he was invited to Spain to paint the portraits of the king and queen, who rewarded him liberally, and he might have enjoyed affluent circumstances, had it not been for his connexion with a worthless girl. This young woman, who had taken care to persuade him that she was attached to his person and interest, watched a proper opportunity, and robbed him of all his money, plate, jewels, and every costly moveable, and fled out of the kingdom. This misfortune affected Closterman so violently, that he fell into a state of despondency, and died in 1710.

**CLOVIO (GIULIO GIORGIO).** This artist was born in Croatia in 1498. After acquiring the elements of design in his own country, he went to Rome, where he spent three years to perfect his hand in drawing, and then devoted himself entirely to painting in miniature. He obtained his knowledge of colouring from Giulio Romano, and his taste of composition and design was founded on his study of the works of Michel Angelo Buonarroti. By these means he arrived at such excellence in portrait and history, that in the former he was accounted equal to Titian, and in the latter not inferior to Michel Angelo. His works are valuable, and numbered among the curiosities of Rome. Vasari enumerates many of his pieces, and seems to be almost at a loss for language to express their merit. He mentions two or three pictures on which the artist had bestowed the labour of nine years; the principal one was a representation of the Building of Babel, and was so exquisitely finished and perfect in all its parts, that it seemed inconceivable how the eye or pencil could execute it. He says it is impossible to imagine any thing so admirably curious, whether one considers the elegance of the attitudes, the richness of the composition, the delicacy of the naked figures, the perspective proportion of the

objects, the distances, scenery, buildings, or other ornaments; for every part is beautiful and inimitable. He also notices a single ant, introduced into one of the pictures of this artist, which, though exceedingly small, is so perfect that even the most minute member was as distinct as if it had been painted of the natural size. These miniatures were mostly confined to books in the possession of princes, but the most extraordinary work of Clovio is the Procession of Corpus Domini at Rome, painted in twenty-six pictures, which took up nine years. In the Cistercian convent, at Milan, is a Descent from the Cross by this painter, which is a master-piece of art. He died in 1578.

COCHIN (CHARLES NICHOLAS), called the *Elder*, a French artist, was born at Paris in 1688. He studied painting until his twentieth year, when he devoted himself wholly to engraving; so that in reality he would not probably have a place in this work, were it not for the ingenuity of his designs. The same may be said of his son, *Charles Nicholas Cochin the younger*, who was both a designer and an engraver. He published *Reflections on the Works of Painting and Sculpture in the Cities of Italy*, which he had observed when travelling through that country.

COCHRAN (WILLIAM). This Scotch artist was born in 1738, at Strathern, in Clydesdale. Having early shown a taste in design, he was placed in the academy of painting at Glasgow founded by the two celebrated printers, Robert and Andrew Foulis. After some time spent there, he went to Italy in 1761, where he studied five years under Gavin Hamilton. He then returned to Glasgow, and there followed his profession for the maintenance of an aged mother. In portraits of a large size he excelled, and in miniature he also had great merit; his drawing was correct, and he rarely failed in producing an exact likeness. In history, some pieces done by him are now in Glasgow, particularly *Dædalus and Icarus*, and *Diana and Endymion*; both essay performances, which he painted at Rome. Such was his modesty, that he would never exhibit his works, or affix his name to them. He died at Glasgow in 1785, and was interred in the cathedral there, where a monument was erected to his memory, with the encomium that "The works of his pencil and this marble bear record of an eminent artist and a virtuous man."

COCK, or KOCK (MATTHEW). He was born at Antwerp about 1500, and was one of the first painters of landscape in that country who abandoned the Gothic style for the imitation of nature. He had a brother, *Jerôme*, who was both a painter and engraver, and

etched several of his landscapes. Matthew died in 1554, and Jerome about 1570.

**CODA (BENEDETTO).** This painter was a native of Ferrara, and a disciple of Giovanni Bellini. He painted some pictures for the churches, which display his talents to advantage; and his principal performances are, the Marriage of the Virgin in the dome of the great church at Rimini, and the Rosary in the church of the Dominicans, in the same city, where he died about 1520.

**CODA (BARTOLOMEO).** He was the son of the preceding artist, and lived about the year 1540. He surpassed his father, and a picture by him of the Virgin and Child, at St. Roche in Pesaro, is praised in high terms.

**CODAGORA (VIVIANO).** He studied in the Roman Academy, and excelled in painting architectural ruins and perspective views. He is sometimes confounded with Ottavio Viviani of Brescia, but much to his injury; for he was by far a superior artist. Codagora gave a fine colour of antiquity to his pictures, which are also executed in a graceful style; but the figures are the works of Domenico Guarguaglini and other artists. He lived about 1655.

**COECK (PETER),** called likewise *P. Van Aelst*, from the place of his nativity, a town in Flanders, was, if we may judge from the writers who have spoken of him, or from the admirable prints remaining after his designs, one of the greatest painters which either Germany or Flanders produced in his age. After he had been some time instructed in the school of Bernard, of Brussels, he went to Rome to complete his studies, and soon proved himself an excellent designer, and a bold and spirited painter, as well in fresco as in oil. At his return to his own country he married, but his wife soon dying, he once more travelled, and at the solicitation of a merchant, a friend of his, accompanied him to Constantinople in 1531. Having stayed some time with the Turks, and drawn some most animated representations of their customs and ceremonies, which he afterwards cut in wood, he once more arrived in the place of his nativity, and took a second wife. Towards the latter part of his life he wrote some excellent treatises upon geometry, architecture, and perspective. His pictures of history, as well as his portraits, were much esteemed. He was made painter to the Emperor Charles V., and died at Antwerp in 1550. After his death, the prints which he had made of Turkish costumes were published by his widow. This admirable work consists of seven large pieces, which, when joined together, form

a frieze, divided into compartments by cariatides. On a tablet in the first block is written in old French, "Les mœurs et fachom de faire de Turcz, avecq les regions y appartenantes ont est au vif contrefaictze, par Pierre Coeck d'Alost, luy estant en Turquie l'an de Jesu Christ MDXXXIII lequel ausy de sa main propre a pourtraict ces figures duysantes a l'impression dy' celles;" and on the last is this inscription: "Marie ver hulst, vefue du dict Pierre d'Alost tres passe en l'an MDL. a faict imprimer les dict figures soubz grace et privilege d'l'imperialle majeste en l'an MCCCCCLIII." These prints are very rare.

**COELLO (ALONSO SANCHEZ).** He was a native of Portugal, and was born in 1515. He lived chiefly at Madrid, where he was employed by Philip II. in ornamenting the Escorial, where he represented several of the saints; but his chief work is the Martyrdom of St. Sebastian, in the church of San Geronimo at Madrid, which is a powerful and masterly performance. He painted the portrait of Philip II. so much to his satisfaction that he called Coello his Portuguese Titian. He died in 1590.

**COELLO (CLAUDIO).** He was born at Madrid, in which city he received his instruction from Francesco Ricci, but he afterwards improved himself by studying the works of Titian, Rubens, and other masters. He was made painter to Philip IV., by whom he was employed in the Escorial, where he painted a famous altarpiece, representing the Communion of Saints, in a magnificent style, which would have done honour to Titian or Rubens. He died in 1698.

**COIGNET (GILES),** called *Giles of Antwerp*. This painter was born at Antwerp in 1530, and lived for some time with Antonio Palermo, till he went to Rome, accompanied with one Stella, in which city they worked as associates, and both were soon distinguished for their merit. As their reputation increased, they were engaged in several other cities of Italy, particularly at Terni, where they finished many historical subjects, and some in the grotesque style, in fresco as well as in oil. Coignet, after travelling through Naples and Sicily, returned to his own country, where he could scarcely execute the works which he was solicited to undertake, for the churches and for the nobility. He frequently employed Cornelius Molenaer to paint his back grounds with landscapes or architecture. Sometimes he delighted to paint historical pictures in small, which generally contained a number of minute figures, illumined by the light of the moon, or by that of

flambeaux, lustres, or fires. But his figures had neither elegance in their forms nor taste in their disposition; and though he took pains to finish his pictures highly, with a free touch and firm pencil, yet, after all his labour, his manner seemed dry and hard. His greatest fault was in employing his scholars to copy his works, which he afterwards retouched, and sold them for originals, so that it is not easy to know his genuine pieces, and the imperfections observable in many of his pictures are of necessity ascribed to himself, to the diminution of his credit. He died in 1600.

**COLA (GENARO DI).** This artist was born at Naples in 1320. He studied under Maestro Simone, and painted entirely in his style. His principal works are the altar-piece in the church of St. Maria della Pietà, the subject of which is the Mater Dolorosa with the Dead Christ, and attending Angels holding the instruments of the Passion; and in a chapel of the same church is a picture of Mary Magdalen; and in the tribune of St. Giovanni, the Annunciation and Nativity. He died in 1370.

**COLANTONINO (MARZIO DI).** This artist was born at Rome in 1662. He painted grotesque and ornamental subjects, and died in 1701.

**COLIGNICOLA (GERONIMO DI),** a Roman painter, who was born in 1500, and died at Bologna in 1559. He was a good artist, both in history and portrait.

**COLLANTES (FRANCISCO).** He was born at Madrid in 1599. His subjects were history and landscapes, but especially the latter, which are painted in a fine and masterly style, somewhat resembling that of Rubens, filled with romantic prospects, and richly coloured. The principal of his works in history are a Resurrection and a San Geronimo, in the Bueno-Retiro. He died in 1656.

**COLLEONI (GIROLAMO).** He was born at Bergamo, and most of his works are in that place and neighbourhood. In the church of St. Erasmus is a picture painted by him, representing the Virgin and Infant, with Mary Magdalen, St. John, and St. Erasmus. Another picture by him of the Marriage of St. Catherine has been attributed to Titian. Not finding proper encouragement in his own country, he resolved to leave it, and, previous to his departure, painted on the façade of his house a fine horse with this inscription, "*Nemo propheta acceptus in patriâ suâ.*" He then went to Spain, where he was liberally encouraged, and employed in the Escorial. This was about the year 1556.

**COLLET (JOHN).** This artist was born in London about the year 1725, and became a scholar of John Lambert. He painted various subjects, but his favourite ones were pieces of humour, somewhat in the manner of Hogarth, but of inferior merit. Many plates have been engraved from his pictures, and he also etched some himself, particularly two caricatures of Antiquaries. He died at Chelsea in 1780.

**COLOMBIEN, see VALENTINE.**

**COLOMBEL (NICHOLAS).** He was born at Sotteville, near Rouen in Normandy, in 1646. His master was Eustache le Sueur; after which he went to Italy, and studied several years at Rome, though, with all his opportunities, he still adhered to his French manner. He became a member of the Academy of Paris in 1694, and was chosen professor of that institution in 1705. One of his principal productions is Orpheus playing on the Lyre, in the Royal Menagerie. He died at Paris in 1717.

**COLONI (ADAM),** called the *Old*. He was born at Rotterdam in 1634, but in the latter part of his life he resided in London, where he was particularly noticed for his compositions in small, of landscapes, country wakes, fairs, markets, rural subjects, and cattle. Several pictures of the Bassans were copied by him, after the originals in the royal collection, and others in the cabinets of the English nobility; but though he supported his reputation while he lived, at present his works are not in much esteem. He died in London in 1685.

**COLONI (HENRY ADRIAN),** called the *Young*. This painter was the son of the preceding artist, and born in 1668. He received instructions from his father, and his brother-in-law, Van Diest; but he also took pains to improve himself in design, by studying after good models, and the best casts he could procure; by which application he acquired a great freedom of hand in drawing, and gained reputation by a number of academy designs which he finished. He frequently painted the figures in the landscapes of Van Diest; and though some were indifferently designed, incorrect in the drawing, and neither judiciously contrived nor elegantly disposed, yet such figures as he painted in imitation of Salvator Rosa were an additional ornament to the landscapes of his employer. He had a lively and ready invention, and great quickness of execution; but at present he holds no considerable rank among artists. He died in 1701.



**COLONNA (MICHEL ANGELO).** He was born at Como in 1600, and at first was a scholar of Gabriel Ferrantino, but afterwards of Girolamo Curti, called *Dentone*, an eminent painter of perspective and architecture, by whose instructions he arrived at considerable eminence. He was associated with him in several important works, particularly the beautiful perspective of St. Michael in Bosco, a saloon in the Palazzo Grimaldi, and the magnificent decorations of the theatre at Ferrara. He was invited to the court of Spain by Philip IV., who rewarded him liberally, and he was also highly esteemed at Modena, Florence, Parma, and Paris. His principal works are in the churches, palaces, and convents of Italy. He died in 1687. Colonna was the best fresco painter of his time, and he was a spirited designer of the human figure and animals. It is said that, with whatever artist he worked, he had the extraordinary talent of adapting himself to the style and manner of his coadjutor, so as to make the whole performance appear like the production of one hand.

**COLTELLINI (MICHELE).** He was a native of Ferrara, and flourished about the year 1520. It is supposed that he was the scholar of Lorenzo Costa, but in his heads he is superior to that artist. In the sacristy of the Augustines at Ferrara is a picture of St. Monica, with four Saints of that order; in the church of St. Andrea is a Madonna; and in that of St. Maria della Rosa is St. Francis receiving the Stigmata.

**COLYNS (DAVID),** a Dutch painter, who was born at Amsterdam in 1650. He painted history in a small size, with a number of figures well grouped; and his pictures are touched with spirit and neatness; particularly two, the subjects of which are, Moses fetching Water from the Rock, and the Israelites fed with Manna.

**COMODI (ANDREA).** He was born at Florence in 1560, and was a disciple of Lodovico Cardi, called *Cigoli*; after which he studied anatomy, architecture, and perspective, and also the art of modelling. When he had completed himself in these branches, he travelled to Rome to enrich his mind by observations on the best works of ancient and modern artists, and thus became one of the most esteemed painters of his time for correctness and truth. One of his greatest performances was the picture which he painted for Pope Paul V., the subject of which was the Fall of Lucifer: into this piece he introduced a multitude of figures, designed with taste and judgment, and remarkable for the variety of difficult and fine attitudes, as also for terrible expression. After continuing for

some years at Rome, he returned to his native city; and as he had a great power of imitating every style with incredible exactness, whether landscape or history, he was almost perpetually employed in copying the most valuable paintings of ancient masters, which were preserved in the churches and convents, and in the collections of the grand duke and the nobility of Florence. Pietro da Cortona was the disciple of Comodi, who died in 1638.

CONCA (SEBASTIAN), *Cavaliere*. He was born at Gaeta in 1676, and became a scholar of Francesco Solimena, who soon perceived in him such talents as would qualify him to make a great progress; on which account he not only afforded him the best instructions, but often employed him to sketch after his own designs, took him to Monte Cassino, where he was to paint a chapel in fresco, and there made him acquainted with that manner of painting. On his return to Naples, Conca entered on a project to advance his income, and add to his expertness. This was, to paint portraits in a small size and at a low rate; by which scheme all ranks of persons crowded to him; and beside the pecuniary advantages resulting from it, he acquired an extraordinary freedom of hand in penciling and colouring, a good habit of imitating nature, and great diversity in his heads, which were of extraordinary use to him in his future compositions. Though he was nearly thirty when he visited Rome, yet he spent five years in a constant study of the antiques, and the works of Buonarroti, Raffaele, and the Caracci. His abilities soon became known, and procured him the patronage of Cardinal Ottoboni, who rewarded him liberally for a picture of Herod and the Wise Men, the figures in which were as large as life. The cardinal entertained him in his own palace, and introduced him to Pope Clement XI., who appointed Conca to paint the picture of the prophet Jeremiah, in the church of St. John Lateran, which he executed with applause. On that occasion the pope, in a general assembly of the academicians of St. Luke, conferred on him the order of knighthood, and the cardinal presented him with a rich diamond cross, which Conca, out of respect to his patron, always wore at his bosom. From that time he was incessantly employed, and his works were solicited by most of the princes of Europe. The churches and chapels of every part of Italy have some of his compositions, of which he painted an incredible number, as he lived to a very advanced age, and never discontinued his labours. Philip V. of Spain invited him to his court, but Conca could not be prevailed on to leave Rome. He painted two pictures for the King of Poland, with figures as large as life; one represented

Alexander presenting Bucephalus to his Father; the other, the Marriage of Alexander and Roxana. On visiting Naples, he received, in the royal presence, a snuff-box of great value; and in 1757, the king ennobled him and his descendants. He understood perspective and architecture thoroughly, and added to it a knowledge of the chiaro-oscuro. His style of composition is imposing, his design correct, his disposition ingenious, his attitudes and expression full of truth, and his colouring excellent. Yet, according to some critics, the merits of Conca were more showy than solid. He died in 1764. The history of Diana and Actæon, by Conca, is in Lord Pembroke's collection at Wilton.

CONDIVI (ASCANIO). This person, who lived about the year 1553, was the friend and biographer of Michel Angelo Buonarroti; but it is not certain that he was an artist himself, though, from his manner of writing, the probability is that he was either a painter or a sculptor, and most likely both. His life of Michel Angelo was printed in 1553, and was republished by Gori, at Florence, in 1740, folio.

CONEGLIANO (GIOVANNI BATTISTA). This painter's name was Cima, but he is generally called by the place of his birth, Conegliano, a town in the Venetian states. He lived about the year 1495, and adopted the style of Giovanni Bellini; but, though equal to him in colour and expression, he was inferior to him in suavity and harmony. Among his best works was a Madonna receiving the homage of the Baptist, in the dome of the great church at Parma, but removed to Paris when the French invaded Italy. In the church of St. Giovanni at Venice is a fine picture by this master, the subject of which is the Baptism of Christ. His son, Carlo Cima, painted in the same style.

CONINCK (DAVID). This artist was born at Antwerp in 1636, and had Jan Fyt for his instructor; on quitting whom he travelled into France, Germany, and Italy, where he obtained the name of *Rommelaer*. His pictures are much in the manner of his master, Fyt; and the subjects he chose were flowers, fruit, and animals. His touch is firm and free, his colour natural and vigorous. He died in Italy in 1689.

CONINCK, or KONINCK (SOLOMON), a Dutch painter, was born at Amsterdam in 1609. He studied under David Colyns, and afterwards became a scholar of Nicholas Mostaert; but he subsequently adopted the manner of Rembrandt. He painted historical subjects of a small size, well composed, admirably coloured,

and meriting a place in the choicest collections. They are, however, very rare, and seldom seen out of Holland. Coninck also etched some neat plates from his own designs, dated in 1663. He is not to be confounded with Cornelius Coninck, a designer and engraver of Haerlem, who flourished at the same period. He excelled in portrait.

CONINGSLOO, or COONINXLOO (EGIDIUS, or GILLES). This master was born at Antwerp in 1544, and at first was placed under Peter Van Aelst the younger, with whom he continued some years; but afterwards he became a disciple of Leonard Kroes, who painted history and landscape in distemper, and he also received some instruction from Giles Mostaert. For several years he worked at Paris and Orleans, after which he travelled to Rome, where he studied a considerable time. His taste in landscape was so greatly admired, that his paintings were eagerly bought by the dealers, who sent them to different parts of Europe, where they brought a good price. The emperor purchased many of them, which were placed among the most capital paintings in his collection. The touching of his trees is free and masterly, his pencil very light, and the variety in the disposition and breaking of his grounds shows the richness of his genius. His colouring is pleasant, though frequently too green, and his scenes are generally crowded and encumbered. There is, however, such transparence in his colour, and such freedom in the handling, that, upon the whole, his pictures have a very agreeable effect. The figures in his landscapes were usually painted by Van Cleef; and as Coningsloo was justly esteemed one of the best masters of his time, in his peculiar style, so he was studiously imitated by many artists. He died at Antwerp in 1609.

CONSTANZIO (PLACIDO). He was born at Rome in 1660, and became a good painter of history. His pictures, however, were much laboured. He died in 1713.

CONTARINI (CAVALIERE GIOVANNI). He was born at Venice in 1549, where he applied himself industriously to study and copy the works of Titian, by which means he became excellent in colouring, and painted portraits with great force, sweetness of tint, and strong resemblance; he also painted history with remarkable taste and correctness of design. When his reputation was well established, he travelled into Germany, and met with great encouragement from the princes and nobility. His manner was lively and pleasing, and through all his compositions might be observed

his imitation of Titian. He painted a number of easel pictures, the subjects of which were taken from fabulous history. In the church Della Croce, at Venice, is a fine picture of the Crucifixion, by this master; but his principal work is a Madonna and Child, formerly in the ducal palace of Venice, and afterward in the Louvre at Paris. Contarini was knighted by the Emperor Rodolphus II. He died in 1605.

**CONTARINI (SIMON).** He was born at Pesaro in 1614, and became successively the pupil of Giacomo Pandolfi, Claude Riddolfi, and Guido Reni, after which he went to Rome, where he studied the works of Raffaele. His subjects were chiefly taken from sacred history, and composed with judgment and taste. He died at Verona in 1648.

**CONTE (JACOPINO DAL).** This master was born at Florence in 1510. He was a disciple of Andrea del Sarto; but though he practised historical composition principally, while he was under the care of that master, yet his inclination directed him mostly to the painting of portraits, in which branch he arrived at a high degree of excellence. His portrait of Pope Paul III. gained him not only extraordinary applause, but the patronage of that pontiff; so that most of the cardinals employed and generously rewarded him. But his talent was not confined to portrait; his reputation as an historical painter being equally great. In his compositions, he generally introduced a great number of figures, with attitudes that were natural and elegant: his outline was correct, his taste noble, and his colouring beautiful. His principal historical works are St. John preaching; the Descent from the Cross; a Dead Christ; and St. Francis receiving the Stigmata. He died at Rome in 1598.

**CONTI (CESARE and VINCENZIO).** These artists were brothers, and were much employed at Rome, the one for grotesque ornaments, and the other for the figures. In the church of St. Spirito in Sassia is the History of St. Giacomo del Zucchi, and in that of St. Cecilia, a St. Agnes, with the Martyrdom of Santo Urbino.

**CONTRERAS (ANTONIO),** a Spanish artist, was born at Cordova in 1600. Cespedes was his instructor, and he became one of the most celebrated painters in history and portrait of his day. He died in 1654.

**COOKE (HENRY),** an English artist, was born in 1642. Having a taste for historical painting, he travelled to Italy, for the pur-

pose of improving himself in this branch of the art, and studied under Salvator Rosa; but, on his return to England, he met with so little encouragement, that for many years he remained in want and obscurity, and at last was obliged to fly for a murder which he committed on a person who courted one of his mistresses. On his return, when this affair was forgotten, his talents gained him notice, and he was employed by King William to repair the Cartoons; he likewise finished the equestrian portrait of Charles II. at Chelsea College; painted the choir of New College chapel, Oxford, as it stood before the late repairs; and the staircase at Ranelagh-house; besides many other works mentioned by Lord Orford. He is also said to have tried portrait painting, but to have given it up, disgusted with the caprices of those who sat to him. He died in 1700.

COOL (LAURENCE VAN). This artist was born at Delft, in Holland, in 1520, and died there in 1615. He painted equally well historical subjects and portraits. He is to be distinguished from *Peter Van Cool*, an engraver, who flourished about 1690.

COOPER (SAMUEL). This celebrated miniature painter was born in London in 1609, and bred under Mr. John Hoskins, his uncle; but he derived the greatest advantages from his observations on the works of Vandyck, insomuch that he was commonly styled the miniature Vandyck. His pencil was generally confined to a head only, and, indeed, below that part he was not always so successful as could be wished. But, for a face, and all the dependencies of it, namely, the graceful and becoming air, the strength, relieve, and noble spirit, the softness and tender liveliness of flesh and blood, and the looseness and gentle management of the hair, his talent was so extraordinary, that, for the honour of our nation, it may without vanity be affirmed, he was at least equal to the most famous Italians. The high prices of his works, and the great esteem in which they were held at Rome, Venice, and in France, were abundant proofs of their great worth, and extended the fame of the artist throughout Europe. He so far exceeded his instructor, Hoskins, that the latter became jealous of him; and finding that the court was better pleased with his nephew's performances than with his, he took him into partnership; but his jealousy increasing, he dissolved it, leaving our artist to set up for himself, and to carry, as he did, most of the business of that time before him. He drew Charles II. and his Queen, the Duchess of Cleveland, the Duke of York, and most of the court. But his two most famous pieces were those of Oliver Cromwell, and of one

Swingfield. The French king offered one hundred and fifty pounds for the former, but was refused; and Cooper, carrying the latter with him to France, it was much admired there, and introduced him into the favour of that court. He likewise did several large limnings, in an unusual style, for the court of England, for which his widow received a pension during her life from the crown. This widow was sister to the mother of the celebrated Pope. Answerable to Cooper's abilities in painting was his skill in music, and he was reckoned one of the best lutenists, as well as the most excellent limner, of his time. He spent several years of his life abroad, was personally acquainted with the greatest men of France, Holland, and his own country, and, by his works, was known in all parts of Europe. He died at London, May 5, 1672, and was buried in Pancras church, where is a marble monument over him, with a Latin inscription.

**COOPER (ALEXANDER).** He was the elder brother of Samuel Cooper, and had the same instructor. But though he became a good artist in portrait painting, he was in no degree equal to Samuel. He followed his profession in several cities of the Low Countries, particularly at Amsterdam, from whence he was invited to Sweden, where he had the honour of being appointed painter to Queen Christina. He also painted landscapes in water-colours extremely well, and had a correct manner of drawing.

**COPPA (CAVALIERE).** This master was born in 1596, and learned design and colouring in the school of Guido; where he acquired a delicate taste of composition, as well as a beautiful tint of colour. His style of design and manner of handling resembled that of his master, and his principal works are in the churches and chapels of Verona, where he served the court, and obtained the honour of knighthood. He died in 1665.

**COQUES (GONZALES).** He was born at Antwerp in 1618, and was a disciple of old David Ryckaert, under whose direction he diligently cultivated his talents, not only by practising the rules of his instructor, but by studying nature with singular application. On viewing the works of Vandyck, he was struck with surprise at beholding such elevation of mind, force of colour, life, expression, and handling, as were visible in the compositions of that great master; and as that manner seemed most conformable to his own genius, he fixed on Vandyck as his model, and so far succeeded in his attempt, that, next to that inimitable artist, he was esteemed equal to any painter of his time. In the school of Ryckaert he

had been accustomed to paint conversations, and subjects of fancy, like Teniers, Ostade, and his master. Into these compositions he introduced an agreeable style of portrait painting, which procured him both reputation and riches. In this way he executed several fine pictures for Charles I. of England, the Archduke Leopold, and the Prince of Orange; which latter prince presented him with his bust, in a medallion of gold, suspended by a rich chain of the same metal. Coques had an excellent pencil, his portraits were well designed, with easy and natural attitudes, he disposed the figures in his compositions without confusion, he gave an extraordinary clearness of colour to his heads and hands, and his touch was free, firm, and broad, and though his portraits are remarkably small, they have great freedom and animation. He died in 1684.

**CORADO (CARLO).** This artist was born at Naples in 1693. He was the scholar of Solimena, and on leaving him went to Rome, after which he was invited to Madrid, where the king settled on him a pension. Towards the close of his life he returned to his native city, and died there in 1768. He designed well, his compositions are ingenious and variegated, his pencil is sweet and free, in the manner of his master, and his colouring brilliant.

**CORENZIO (BELISARIO).** This painter was born at Accaja, in Greece, in 1558. After learning the rudiments of art in his own country, he went to Venice at the age of twenty-two, and became the scholar of Tintoretto, under whom he made a rapid progress. His expedition was so great, that it is said he could work faster than four artists. This power he displayed in his large picture of the Miracle of the Loaves and Fishes, which he painted for the refectory of the Benedictines, and finished it in forty days. After a residence of five years, he left Venice, and went to Naples, where he executed many capital works for the churches and public buildings. He painted almost wholly in fresco, but produced some in oil. His principal performances at Naples are the ceiling of the chapel De Catalani, in the church of St. Giacomo, where he also has painted, in nine compartments, the History of the Virgin, replete with grace; and in the angles he has inserted the four Sibyls. In the church Della Trinità is a picture by him of the Virgin crowned by the Trinity, with two side-pieces of the Visitation and Presentation in the Temple. Corenzio died in 1643.

**CORIOLOANO (BARTOLOMEO).** He was the son of Christopher Coriolano, a German engraver, who died at Bologna about 1600.



Bartolomeo was born in that city in 1585, and was brought up in the school of the Caracci, where he became an able designer, and also an engraver on wood. His drawing is masterly and spirited, and the portraits which he executed in his peculiar manner are finely expressive. Pope Urban VIII. conferred on him the honour of knighthood.

CORIOLANO (GIOVANNI BATTISTA). He was the younger brother of the preceding artist, and was born at Bologna in 1590. He studied painting under Giovanni Lodovico Valesio, but not succeeding in that profession, he applied to engraving both on wood and copper. There are, however, some altar-pieces of his painting at Bologna.

CORNARA (CARLO). He was born at Milan in 1605, and studied under Camillo Procaccini. Although his works are few, they are designed in a good taste, particularly his easel pictures. Among the best of his productions is the picture of St. Benedict, in the Carthusian monastery at Pavia. He died in 1673.

CORNEILLE (MICHAEL, the *Elder*). This artist was born at Orleans in 1603, and studied under Simon Vouet, to whose style he adhered through life; and in which manner he painted several works for the churches. He was one of the original members of the French Academy. He etched some pieces after the pictures of Raffaele, the Caracci, and other masters.

CORNEILLE (MICHAEL, the *Younger*). He was the son of the preceding artist, and was born at Paris in 1642. After going through his studies under his father, and in the Academy, where he obtained a prize, he went to Italy with a royal pension. While at Rome he took the works of Annibale Caracci for his examples; though not without diligently profiting by the productions of other great masters. On his return to Paris he was admitted into the Academy, when he painted for his reception the model of the picture which he afterwards executed for the church of Notre Dame; and the subject of which is the Calling of St. Peter and St. Paul to the Apostleship. He painted, in the chapel of the Invalids, the Life of St. Gregory, in six pictures; besides which, he was employed in ornamenting the palaces of Versailles, Trianon, and Fontainebleau. Corneille also engraved several plates in the manner of the Caracci. He died in 1708.

CORNEILLE (JOHN BAPTIST). He was the younger brother of the last-mentioned painter, and was born in 1646. After being instructed by his father, he went to Rome, where he studied some years, and in 1676 was received into the academy. Though not

equal to his brother, he had respectable talents, of which he gave proofs in the works executed by him for the churches of Paris. In that of Notre Dame, he painted St. Peter's Deliverance from Prison, and at the Carmelites, the Vision of St. Theresa. He also engraved some prints from his own designs. He died in 1695.

CORNELIS, or CORNELISZ (LUCAS), called the *Cook*. He was born at Leyden in 1498, became the disciple of Cornelius Engelbrecht, and was reputed an extraordinary artist in his time, being equally excellent in distemper and in oil. Owing to the troubles which ravaged his native country, he was under the necessity of following the profession of a cook; but at length he came to England, and Henry VIII. gave him a gracious reception, and appointed him his principal painter. Here, therefore, he settled with his wife and children; and, under the sunshine of royal favour, acquired honour and affluence. He died in 1552. At Leyden, a picture of his, representing the Woman taken in Adultery, is highly admired; and at Penshurst, in Kent, are the portraits of the Constables of Queenborough castle from the reign of Edward III. to the third year of Henry VIII.

CORNELISZ (JAMES). This painter was born at Oost-Sanen, in Holland, about 1471, and the city of Amsterdam boasts much of his remarkable genius and talents. In the old church there is preserved a Descent from the Cross by him. It is an altar-piece, in which Mary Magdalen is represented as sitting at the foot of the cross. At Haerlem is a picture of the Circumcision, painted in 1517, which is highly commended. Van Mander also praises in high terms a painting of this master in the church at Alkmaar, the subject of which is the Passion of Our Saviour: the composition of the whole is good, and the actions and expressions are natural and strong; particularly the malignity of the executioners who are extending Christ upon the cross. Cornelisz died at Amsterdam in 1567.

CORNELISZ (CORNELIUS). He was born at Haerlem in 1562, and from his youth gave such tokens of genius, and such a taste for painting, that he was placed with Peter le Long the younger, under whom he made so rapid a progress, that he was distinguished by the appellation of Cornelius the Painter, and more commonly by that of Cornelius van Haerlem. On quitting his master, he would have gone to Italy, though only seventeen years of age; but his project was disconcerted, and he was allured to Antwerp by the fame of the artists in that city. On his arrival

he placed himself with Francis Pourbus, and afterwards with Giles Coignet; and by their instructions he corrected his first manner, which was raw and hard, and acquired a more soft, neat, and agreeable style of colouring and penciling. As a testimony of respect, he presented Coignet with a Flower-piece of his painting, copied from nature, touched in a masterly manner, and delicately finished; and likewise a composition, consisting of naked Female Figures, well designed, and beautifully coloured. His colouring was fine; the disposition of his figures good, and often elegant; the hands and extremities well designed, and the expression noble. As he had no opportunities of studying the antique at Rome, he formed his taste from the best casts and models that he could procure, carefully imitating nature in all his performances. He painted equally well in large and small; but though he finished a number of pictures, they are not often to be purchased. One of his largest designs was the Battle of the Giants; and another the Deluge, in which the naked figures, and their different ages, are admirably expressed. He died in 1638.

CORRADI (DOMENICO), *see* GHIRLANDAIO.

CORRADI (OCTAVIO). This painter was born at Bologna, and studied under Giacomo Cavedone; but his principal merit consisted in copying the works of other artists of eminence, which he executed to the greatest perfection, many of his copies being, even in his own time, accounted originals of those masters whom he imitated. He died in 1643.

CORONA (LEONARDO). This artist was the son of a miniature painter, and was born at Murano in 1561. His first master was Rocca da St. Silvestro, an ordinary painter, who employed him in copying the works of éminent masters. From this practice, and studying the performances of Titian and Tintoretto, he became an eminent designer. He painted the Annunciation in the church of St. Giovanni, and also the Assumption of St. Stephen, which last is an admirable production. In the church of St. Fantino he painted a Crucifixion so much in the manner of Tintoretto as to be easily mistaken for one of that admirable master's best works. Corona was rising in fame, when he died, in 1605.

CORREA (DIEGO). This artist was a native of Spain, and lived about the year 1560. In the convent of Bernardines at Valdeiglesias are some of his performances, descriptive of the Passion; and at Placenzia are two pictures of subjects from the Life of the Virgin.

CORREGIO (ANTONIO), so called from the place of his nativity, but his family name was Allegri or Leti. The year of his birth is uncertain, some placing it in 1490, and others in 1494. It cannot be doubted that he was descended of poor parentage, and that his education was very contracted. We have no account of his early life that can be depended upon, nor is the name of his master recorded; yet he must have made a rapid progress, and have acquired distinction in his art when young, for his genius was original, and he seems to have been indebted to his own conceptions for the eminence he attained. He saw none of the classical remains of Grecian and Roman art, nor of any of the works of the established schools of his native country. Nature was his guide, and to express the facility with which he followed her dictates, he used to say, that he always had his thoughts at the end of his pencil. The agreeable smile and the profusion of grace which he imparted to his madonnas, saints, and children, have been called unnatural; but it cannot be denied that they are delightfully seductive. An easy and flowing pencil, union and harmony of colouring, and a perfect knowledge of the chiaro-oscuro, give such a surprising relief to all his pieces, as to have made them the admiration of every age. Annibale Caracci, who lived about fifty years after him, studied and imitated his manner in preference to that of any other master. That great painter, writing to his cousin Lodovico, speaks thus of the impression made upon him on first beholding the works of Corregio: "Every thing that I see astonishes me, particularly the colouring and beauty of the children, who live, breathe, and smile with so much sweetness and vivacity, that it is impossible to refrain from partaking in their enjoyment. My heart, however, is ready to break when I reflect on the unhappy fate of poor Corregio, and to think that so wonderful a man, who ought rather to be called an angel, should have finished his days miserably in a country where his talents were never known." From want of curiosity or of patronage, says one of his biographers, Corregio never visited Rome, but remained at Parma, where the art of painting was little esteemed and poorly rewarded. This concurrence of unfavourable circumstances at last occasioned his premature death, of which tradition gives the following account:—He was employed to paint, in the cupola of the cathedral of Parma, a representation of the Assumption of the Virgin. This task he executed in a manner that has long been the object of admiration, for the grandeur of its design, the boldness of the foreshortening, and general excellence. On going to receive payment for his labour, the canons of the church,

through ignorance or avarice, found fault with the work, and though the price originally agreed upon was moderate, they reduced it to less than one half, which they paid in copper money. To carry home this unworthy load to his indigent family, poor Corregio had to travel seven or eight miles; and the weight of his burden, the heat of the weather, and the depression of his spirits, threw him into a pleuritic fever, which in three days put an end to his life, in 1534. This masterpiece of the art would have been lost to the world, had it not been for Titian, who, on passing through Parma, hastened to the church for the purpose of beholding it. While engaged in rapturous contemplation of its various beauties, one of the dignitaries told him that the performance did not deserve his notice, and that it was intended soon to be defaced. The artist started with horror at the profanation, and cried out, "Take care what you do; for were I not Titian, I would wish to be Corregio." The exclamation of Corregio, upon viewing a picture by Raffaello, has been often told, but it is too good and characteristic to be here omitted. After examining the piece with fixed attention some time, he broke silence by saying, "Well, and I also am a painter!" Giulio Romano, on seeing some of Corregio's pictures, declared they were superior to any thing in the art he had ever beheld. Dufresnoy says, that he struck out certain natural and unaffected graces for his female figures and children, which were peculiar to himself. His manner, design, and execution are all great, though incorrect. He had a most free and delightful pencil, and he painted with a strength, relief, sweetness, and force of colouring which nothing ever exceeded. He understood how to distribute his lights in such a manner as was not only original, but gave great roundness to his figures. This manner consists in extending a large light, and then causing it to lose itself insensibly in the dark shadowings which he drew out of the masses; and these gave them this relief, without the beholder being able to perceive from whence the effect proceeds, or to account for the vast pleasure which it affords. It appears that in this point the rest of the Lombard school copied Corregio. He had no great choice of graceful attitudes, or distribution of beautiful groups. His design often appears lame, and his positions are not always well chosen; the look of his figures is sometimes unpleasing, but his manner of sketching the heads, hands, feet, and other parts, are well deserving of imitation. In the conduct and finishing of a picture he succeeded wonderfully, for he painted with so much union, that his principal works seem to have been finished in the course of one day, and appear as

if we saw them in a mirror. His landscapes are equally beautiful with his figures. Sir Joshua Reynolds says, "The excellency of Corregio's manner has justly been admired by all succeeding painters. This manner is in direct opposition to what is called the dry and hard manner which preceded him. His colour and mode of finishing approach nearer to perfection than those of any other painter; the gliding motion of his outline, and the sweetness with which it melts into the ground; the clearness and transparency of his colouring, which stops at that exact medium in which the purity and perfection of taste lies, leaves nothing to be wished for." Mr. Fuseli's judgment is to the same effect, but it is expressed in a style so vigorous and descriptive, that we cannot refuse ourselves the pleasure of enriching this article with the extract. "Another charm," says this classical critic, "was yet wanting to complete the round of art—harmony. It appeared with Antonio Leti, called Corregio, whose works it attended like an enchanted spirit. The harmony and the grace of Corregio are proverbial; the medium which, by breadth of gradation, unites two opposite principles, the coalition of light and darkness, by imperceptible transition, are the element of his style. This inspires his figures with grace; to this their grace is subordinate; the most appropriate, the most elegant attitudes were adopted, rejected, perhaps sacrificed to the most awkward ones; in compliance with this imperious principle, parts vanished, were absorbed, or emerged in obedience to it. This unison of a whole predominates over all that remains of him, from the vastness of his cupolas to the smallest of his oil pictures. The harmony of Corregio, though assisted by exquisite hues, was entirely independent of colour: his great organ was *chiaro-oscuro*, in its most extensive sense; compared with the expanse in which he floats, the efforts of Leonardo da Vinci are little more than the dying rays of evening, and the concentrated flash of Giorgione, discordant abruptness. The bland central light of a globe, imperceptibly gliding through lucid demi-tints into rich reflected shades, composes the space of Corregio, and affects us with the soft emotions of a delicious dream." The famous *Notte*, or rather *Dawn*, of Corregio, is in the Dresden gallery, together with the *Magdalen reading*, and some other oil pictures of this great painter. The two allegorical pieces called *Leda* and *Danaë*, once belonging to Christina, Queen of Sweden, passed into France, and, with the picture of *Io*, were sadly mangled by bigotry. A duplicate of the latter, and a *Ganymede*, are at Vienna. Spain possesses a *Christ praying in the Garden*, and *Mercury teaching Cupid to read*. On the back

of a small picture, representing the marriage of St. Catherine, which was formerly in the Dresden gallery, is this inscription:—*Laus Deo per Donna Matilda d'Esta, Antonio Lieti da Correggio fece il presente quadro per sua devozione, anno 1517.* By far the greatest work of Corregio is the fresco in the cupola of Parma, where, in the lower part, is seen the Virgin surrounded by a choir of the blessed, and an immense number of angels, some in the act of scattering incense, others singing and adoring; the heads of the whole heavenly congregation expressing joy and festivity of the most rapturous and holy character. Notwithstanding the accumulation of smoke and dirt, this sublime painting still possesses attractive charms, and excites the admiration of every judicious spectator. In the dome of the church of St. Giovanni, at Parma, is another fine picture by Corregio, representing the Ascension of Our Saviour. Of the oil paintings of this great master, the principal are his St. Jerome, which exhibits the Virgin seated, with the Child on her knee, Mary Magdalen kneeling and embracing the Infant's feet, while St. Jerome offers a scroll to the attending Angel. For the church of St. Giovanni, Corregio painted two altar-pieces, one a Descent from the Cross, and the other the Martyrdom of St. Placido: these last, with the St. Jerome, were carried off by the Vandals of republican France, in spite of the remonstrances of the artists of their own country, who stated, in a memorial to the Convention, the injury which art would receive by the removal. It is disputed whether Corregio ever executed any engravings, but there certainly are some etchings bearing his name. He left a son, *Pomponio Allegri Corregio*, who after his father's death studied under Francesco Maria Rondani. In the cathedral of Parma is a fresco painting by him of Moses delivering the Law to the People. He was born in 1522.

**CORSO (NICOLÒ).** He was born at Genoa, and lived about the year 1504. His productions are mostly in the monastery of the Olivetans at Quarto, near Genoa, and the best of them is a piece exhibiting a subject taken from the history of St. Benedict. His genius was fertile, and his colouring lively.

**CORSO (GIOVANNI VINCENZIO).** This artist was born at Naples about 1490, and had for his first master Giovanni Antonio Amato; but afterwards he went to Rome, where he became a scholar of Pierino del Vaga. The greatest portion of his works are in the churches of Naples; and the best is one of Christ bearing his Cross, and another of the Offering of the Wise Men.

**CORTE (VALERIO).** He was born at Venice in 1530, and studied under Titian. His excellence lay in portrait painting, which he practised at Genoa with great success, but ruined himself by seeking after the philosopher's stone. He died in 1580.

**CORTE (CESARE).** This artist, who was the son of Valerio, was born at Genoa in 1554. He received his instruction from his father, and became one of the best portrait painters of his time. He is said by some foreign writers to have visited England in the reign of Queen Elizabeth, and to have painted her portrait, as well as those of several of the nobility. His best historical works are, St. Peter at the feet of the Virgin; a Mary Magdalen; a St. Simeon, and St. Francis, in the churches of Genoa.

**CORTE (JUAN DE LA),** a Spanish painter, who was born at Madrid in 1587. He distinguished himself by landscapes, battles, and perspective views, as well as in historical subjects taken from the Scriptures. He was painter to Philip III. and his successor, who employed him in the palaces of Buen-Retiro, and El Saloncete. He died at Madrid in 1660.

**CORTESE (JACOPO),** called *Il Borgognone*. He was born at St. Hippolyte, in Franche-Comté, in 1621. His father, an obscure painter, taught him the first principles of the art, after which, at the age of fifteen, he went to Milan, where he entered into the French military service, which he followed for some time, and was present in many battles: at the expiration of three years he quitted the army and went to Bologna, where he became acquainted with Guido and Albano, by whose instructions he profited considerably. After this he visited Rome, and there painted some historical works, as a Magdalen, in the church of St. Martha, and the Murder of the Innocents, with the Adoration of the Magi, in that of Il Gesù. On viewing the battle of Constantine, by Giulio Romano, he devoted himself to that species of the art, and carried it to the height of perfection, insomuch that Michel Angelo delle Battaglie himself proclaimed his merits. While enjoying this popularity, he was accused of having murdered his wife, upon which he entered into the order of Jesuits. His love of the art, however, continued, and he painted the same subjects as before. His battle-pieces are painted with uncommon spirit, and display the ardour of a mind delighted with the scene upon which it was engaged. In beholding his pictures, says an intelligent writer, we seem to hear the shouts of war, the neighing of the horses, and the cries of the wounded. There are also some etchings of similar



subjects by this great artist, and all exhibiting the same spirit. He died at Rome in 1676.

**CORTESE OR COURTOIS (GUGLIELMO):** He was the brother of the preceding, and born in 1628. When young he went to Rome, where he became a scholar of Pietro da Cortona, whose style he forsook for that of Carlo Maratti, to which he added an imitation of the manner of Guercino in his reliefs and back grounds. It is said, also, that he studied for some time under Claude Lorraine. He painted, by order of Pope Alexander VII. in the gallery of his palace in Monte Cavallo, the Battle of Joshua, for which his holiness gave him a chain and medal of gold. In this picture he was assisted by his brother. His other works of most note are a Madonna and Saints, in the church of the Trinità di Pellegrini; the Crucifixion in St. Andrea, at Monte Cavallo, and some paintings at the church of St. Mark at Venice. He died at Rome in 1697.

**CORTESI (GIOVANNA MARMOCCHINI).** This ingenious woman was born at Florence in 1670, and was instructed by Livio Mehus, and Pietro Dandini; but, by order of the grand duchess, she was afterwards taught to paint in miniature, by Hippolito Galantini. In that style she, in a few years, became very eminent for a pleasing and natural tint of colouring, a pencil singularly neat and tender, and a lively and striking resemblance of the persons whose portraits she drew. She usually worked in oil, but also painted equally well with crayons, and gave to her pieces all the tenderness and warmth of life. She died in 1736.

**CORTONA (PIETRO DA),** *see* BERRETINI.

**COSIERS (JOHN).** This artist was born at Antwerp in 1603, and studied under Cornelius de Vos, with whom he continued some years, and proved happy in his taste of design and colouring. His reputation procured him employment from the King of Spain, and several other princes, who bestowed on him particular marks of their favour. His composition is good, his figures well designed and grouped, and there appears a judicious variety in the attitudes. His back grounds are much enriched with architecture, and his manner of painting is broad, easy, and free. His drawing is generally correct, and his colouring tolerable, though sometimes it partakes too much of a yellowish tint. At Mechlin are two noble designs of this master; one, of the Crucifixion, and the other the Presentation in the Temple. He was appointed director of the academy at Antwerp in 1639.

**COSIMO (PIETRO DA).** He was born at Florence in 1441, and was a disciple of Cosimo Roselli, whom he soon surpassed in force of application, and sprightliness of genius. Roselli being invited to Rome to paint one of the pope's chapels, was accompanied by Pietro, who assisted him, and gave such proofs of his skill, that he was employed in the Vatican, and so effectually recommended himself to the favour of his holiness and the nobility, that he painted for them a number of historical designs, as well as portraits. He had many disciples, who became eminent, among whom were Andrea del Sarto, and Francisco da San Gallo. As he advanced in life he grew whimsical, altered his style, and took a delight in painting fantastical subjects, as harpies, satyrs, monsters, and bacchanals. He died in 1521.

**COSSALE, or COZZALE (GRAZIO).** He was a native of Brescia, and lived about the year 1606. According to some writers, he had great facility of invention and execution. His style somewhat resembled Palma's, but without servile imitation. His chief works are the Wise Men's Offering, in the church of Delle Grazie, at Brescia; and the Presentation in the Temple, in that of Le Miracoli. He was killed accidentally about 1610.

**COSTA (LORENZO), the Elder.** He was born at Ferrara, and studied under Francesco Francia. He is supposed to have died about the year 1530. His best works are at Bologna, and the subjects are, the Resurrection, in St. Maria Mascarella, the Madonna, in the chapel of Bentivoglio, a St. Girolamo, in St. Petronio, a Madonna and Child, with Saints, in the same church, and at Ferrara, in the Carthusian convent, a Pietà, and in St. Guglielmo, the Assumption of the Virgin.

**COSTA (IPPOLITO),** son of the preceding, was born at Mantua. He lived about the year 1540, and studied with Girolamo da Carpi, and also under Giulio Romano, whose style he adopted. He was the master of Bernardino Campi.

**COSTA (LORENZO), the Younger.** He was the son of Ippolito Costa, from whom he received his knowledge of the principles of painting, in which he attained distinction. There are several pictures bearing his name at Mantua, where he lived about the year 1570.

**COSTER (ADAM).** He was a native of Antwerp, and according to some writers studied under Theodore Rombouts. He painted equally well in history and portrait; but his favourite pursuit was that of depicting gallant assemblies and public festivals, which he

executed in a very lively manner. There is a fine print, representing a Concert, engraved after a picture of Coster's painting.

COSWAY (RICHARD). This ingenious artist, who was one of the oldest members of the Royal Academy, was chiefly distinguished as a painter in miniature; but all his works were marked by superior taste, correctness, elegance, and beauty. At one period of his life he maintained an ascendancy in his peculiar province of art, which bade defiance to all attempts of rivalry. The same spirit and delicacy also appeared in his oil paintings, and he made a collection of drawings, so large as to excite wonder, considering that they were performed in the intervals of a very active profession. These drawings may rank in excellence and variety with the similar remains of the most celebrated old masters. Mr. Cosway possessed a sound understanding, well improved by study, and a turn for humour that rendered him an agreeable companion. A short time before his death he sold the greatest part of his collection of ancient pictures and other effects; after which he removed from Stratford-place to Edgeware-road, where he died at a very advanced age, July 4, 1821. He left a widow of congenial taste and talent, whose works are well known to the public.

COTES (FRANCIS), an English artist, and one of the founders of the Royal Academy, was the son of Robert Cotes, an apothecary in Cork-street, Burlington-gardens, and born there in 1726. Francis became the pupil of Knapton, but in the sequel much excelled his master. He was particularly eminent for his portraits in crayons, in which branch of the art he surpassed all his predecessors; and a fine specimen of his talent is now in the council-room of the Royal Academy, close to the portrait of Sir Joshua Reynolds. The picture in question is a portrait of old Mr. Robert Cotes. He also painted with considerable ability in oil colours; and at one time Hogarth declared him to be superior to Sir Joshua Reynolds; an opinion, however, which must have arisen from strong prejudice, for that great painter had even then produced some of his best portraits: but though the pictures of Cotes deserved not this high character, they were very pleasing, well finished, coloured with great spirit, and by the aid of Mr. Toms's draperies, were justly ranked with some of the best of that day. His greatest excellence, however, was in crayons, which were much improved under his hands, both in their preparation and application. Lord Orford says, that his pictures of the Queen holding the Princess Royal, then an infant, in her lap; of his own wife; of Polly Jones, a woman of pleasure; of Mr. Obrien the comedian; of Mrs. Child,

of Osterly park ; and of Miss Wilton, afterwards Lady Chambers ; are portraits which, if they yield to Rosalba in softness, excel hers in vivacity and invention. Mr. Cotes was very early in life afflicted with the stone, and before he attained the age of forty-five fell a victim to that disease. He died at his house in Cavendish-square, July 20, 1770, and was buried at Richmond in Surrey.

**COTES (SAMUEL).** He was the younger brother of Francis Cotes, and brought up to his father's profession, which, however, he abandoned to study painting. The result answered the expectations of his friends, and if he did not rival his brother and preceptor, it was because the talents of the latter were of that superior character which nature refrains from putting forth in profusion, especially in the same family. Notwithstanding this, the works of Samuel Cotes, in crayons, were highly and deservedly esteemed, and he became also the first miniature and enamel painter of his day. He was twice married ; first, to a daughter of Mr. Creswick, an East India director, and next to Miss Sarah Sheppard, whose talents in painting were of a superior order. She died in 1814, and Mr. Cotes in 1818, having quitted the profession some years.

**COTIGNOLA (GIROLAMO MARCHESI DA).** This artist was born at Cotignola, near Bologna, in 1475. His master was Francesco Francia, by whose instructions he became one of the most eminent portrait painters of his time. He also produced many historical pictures, some of which are still extant in the churches of Bologna and its neighbourhood. Though his design partakes of the gothic style of the age when he lived, his colouring is good, and his expression animated. His best work is the Marriage of the Virgin, in the church of St. Giuseppe at Bologna.

**COTIGNOLA, or ZAGANELLI (FRANCESCO DA).** This painter, who lived at Parma about the year 1520, was the disciple of Nicolo Rondinello. He is praised for his colouring, but is deficient in design and composition. His best pictures are the Resurrection, at Cassano ; the Baptism of Christ, at Faenza ; and a Madonna, at Parma.

**COUSIN (JOHN).** This painter was born at Soucy near Sens in 1538. He was originally a glass-stainer, but afterwards applied so diligently to historical painting as to be accounted the founder of the French school. His principal performance in this line was a picture of the Last Judgment, formerly in the convent of the Minimes, and now in the Louvre. This work is executed in a

grand taste, and partakes much of the style of Parmegiano. He also painted the windows of the church belonging to the same convent; and those in the church of St. Gervais, at Paris. The subjects of them are the Death of St. Laurence; Christ and the Woman of Samaria; and our Saviour healing the Paralytic. Cousin had a competent knowledge of perspective and architecture. He died at Paris in 1601.

COVYN (RENIER). This painter was born in Brabant, and studied after nature. His usual subjects were plants, vegetables, market-women with baskets of eggs, fruit, and dead game. He also painted, in some of his compositions, girls engaged in domestic employments, and likewise conversations. The time when he lived is not recorded; nor were his merits above mediocrity. His brother, *Isaac Covyn*, painted historical subjects and portraits; but his latter works fell short of those which he executed in his early days.

COUWENBERCH, *see* THIELEN.

COXCIE, or COXIS (MICHAEL). He was born at Mechlin in 1497, and received his first instructions in painting from Bernard Van Orlay, of Brussels; but, quitting his own country, he travelled to Rome, and there became a disciple of Raffaele, under whom he worked several years; and in that school acquired the taste of design and colouring peculiar to his master, as also the power of imitating his manner so far, as to be qualified to design his own female figures with grace and elegance. He had, indeed, no great invention; nor did he possess a liveliness of imagination; and, therefore, when he left Rome to return to his native country, he carried with him a considerable number of the designs of Raffaele, and other masters, which he used afterwards as his own compositions, and by that means gained a reputation to which he was not entitled. But when Jerome Cock brought from Italy into Flanders the School of Athens, designed by Raffaele, and other works of the great artists, the plagiarism of Coxis was discovered, and his credit consequently decreased. In the church of St. Gudule, at Brussels, is a Last Supper, painted by him, which is much commended; and in that of Notre Dame, at Antwerp, are a St. Sebastian; a Crucifixion; the Death of the Virgin; with several fine portraits. In the chapel of St. Luke, at Mechlin, he painted two folding-doors, and an altar-piece, which the Archduke Matthias purchased for a large sum; and in the abbey of St. Gertrude is a picture of the Crucifixion, by Coxcie, which is

painted much in the manner of Raffaele. He died at Antwerp in 1592.

COYPEL (NOEL). He was born at Paris in 1628. His first tutor was Poncet of Orleans; but at the age of fourteen he became the scholar of Guillerier, and his proficiency afterwards gave him employment under Charles Errard, who at that time presided over the works at the Louvre. His merit introduced him into the academy in 1659, and for his reception he produced the picture of Cain slaying Abel. About this time he painted the Martyrdom of St. James, in the church of Notre Dame, which is considered a masterpiece. Having thus attained the distinction of an able artist, he was, in 1672, appointed by the king director of the French Academy at Rome, where he resided three years. Here he painted four easel pictures for the King of France; the subjects of which were, Solon taking leave of the Athenians; Trajan giving audience; Ptolemy ransoming the Jews; and Alexander Severus distributing corn to the Romans. Poussin and Le Sueur were the objects of Coypel's imitation, and he has copied them with taste. In 1676 he returned to Paris, where he was employed in fresco paintings at the Thuilleries. His last and best work was the Vault of the Sanctuary of the Invalids. Before his death, which happened in 1707, he was appointed rector of the Academy of Paris. Noel Coypel etched some plates.

COYPEL (ANTOINE), the son and pupil of the preceding, was born at Paris in 1661. He accompanied his father to Rome, where he is said to have studied the works of Raffaele, Buonarroti, and the Caracci; but it is certain that he did not profit by those great models; and no wonder; for at the age of eighteen he returned to Paris, and in the following year obtained admittance into the Academy, on which occasion he painted a picture of the Assumption. Soon after he became painter to the court, and gained a greater degree of popularity than he merited. He was graceful in his heads, and painted children well, but his attitudes were all copied from the stage. His principal works are Christ disputing with the Doctors; the Assumption in Notre Dame; Christ restoring sight to Bartimeus, Jephtha and his daughter; and a Crucifixion. He also executed some engravings. Anthony Coypel was in high esteem at court, and became director of the Academy. He died in 1722.

COYPEL (NOEL NICHOLAS). He was the brother of Anthony, and the younger son of Noel Coypel, by a second marriage. He was born at Paris in 1692. He received his first instructions

from his father, whom he lost at the age of fifteen; after which he studied in the Academy, and in 1728 became a member of that institution. His picture of reception was the story of Neptune and Amymone. His principal performances are the ceiling of the chapel of the Virgin in the church of St. Saviour, and the altar-piece there representing the Assumption. He also etched some plates, and died at Paris in 1735.

COYPEL (CHARLES ANTOINE). He was the son of Antoine Coypel, and born at Paris in 1694. He at first painted historical subjects, but quitted them for portraits, conversations, and rustic amusements. He also was an engraver. He died in 1752.

COZENS (ALEXANDER). This artist was a native of Russia, and settled as a landscape painter in London, but chiefly subsisted by teaching drawing. His manner of instruction was uncommon, and appears to have been adopted from a hint thrown out by Leonardo da Vinci, who recommends selecting the outlines of landscapes from the stains of a plastered wall. Pursuant to this idea, Cozens would dash out upon pieces of paper a number of blots and loose flourishes, from which he selected forms, and sometimes by chance elicited grand objects, but they were in general too indefinite in their execution, and unpleasing in colour. He published a tract upon this process; and another entitled, "The Principles of Beauty, relative to the Human Head," with plates by Bartolozzi. He was also the author of a work called "Various Species of Composition in Nature." He was for some years drawing master at Eton school, and gave some lessons to his present majesty. He died in 1786, leaving a son, *John Cozens*, who excelled him as a landscape painter; rejecting the fortuitous blots and dashes of his father's plan, and following nature. His works possess great merit, and his drawings were sold at Christie's, in 1805, for 510*l*. He died, in a state of mental derangement, in 1799.

COZZA (FRANCESCO). This artist was born in 1605, at Palermo, in Sicily, but according to Lanzi he was a native of Calabria. Having studied the first principles of painting, he went to Rome, where he entered the school of Domenichino, under whom he continued several years, and conceived so just an opinion of the merit of his director, that he constantly endeavoured to imitate his manner and style, and his endeavours were attended with success. He became the companion of Domenichino, and after his death completed those works which his friend and pre-

ceptor had left unfinished. At Rome he was employed in several grand works in fresco, as well as in oil, which did honour to his instructor, as well as to himself. He died in 1682.

**COZZA (GIOVANNI BATTISTA).** This painter was born at Milan in 1676; but his master is not mentioned. He practised chiefly at Ferrara, where he painted for the churches. His principal works are, the Immaculate Conception, in the Cathedral; the Holy Family, in the Ognisanti; the Annunciation, in St. Lucia; and the Assumption of the Virgin in St. Guglielmo. He died in 1742.

**COZZA (CARLO).** He was the son of Giovanni Battista, and was born at Ferrara about 1700. He received his instructions in painting from his father, whose style he imitated. His best works are in the churches of Ferrara, where he died in 1769.

**CRABBETJE, *see* ASSELYN.**

**CRABETH (ADRIAN).** This Dutch artist was born at Gouda in 1550, and studied under John Schwartz, to whom he proved very superior. On leaving his master he set out for Rome, but taking France in his way, he stopped at Autun to finish some commissions which he received there. He died, very much regretted, at that place, in 1581.

**CRABETH (DIRK and WOUTER).** These brothers were incomparable painters on glass. By some writers they are said to have been natives of France, and by others of Germany, but it is certain that they were born at Gouda, in Holland. Wouter is said to have visited France and Italy, and by all judges is allowed to have been superior to his brother in drawing, and in transparency and brilliancy of colouring. The works of Dirk, however, had greater strength in the tints, and, by his bold and strong manner, he produced an effect equal to the clearness and delicacy of the other. Both were great masters, as well in large as in small, and they wrought with incredible freedom. The most beautiful performances of these artists, and perhaps the finest of the kind in Europe, were painted by them in 1567, at Gouda, in the great church. The subjects are Christ driving the Traders out of the Temple; the Nativity; the Death of Holofernes; and the Destruction of the Temple by Heliodorus. Though these artists lived in the closest connexion and friendship, they were so cautious of having their secret discovered, or were so jealous of each other, that one brother would not suffer the other to see him at



work ; and Wouter always covered his design whenever Dirk came into his room.

**CRABETH (FRANCIS).** He was born at Mechlin in 1500 ; and painted historical subjects in the manner of Lucas Van Leyden. In the church of the Recollets, in his native city, is an altar-piece by him, the subject of which is the Crucifixion ; and on the folding doors he has painted the History of the Passion. He died in 1548.

**CRABETH (WALTER).** He was born at Gouda in 1570, and had Cornelius Ketel for his instructor. He became the most celebrated painter on glass in his day. He died at Gouda in 1624.

**CRADOCK (LUKE).** This artist was born at Ilchester, in Somersetshire, about the year 1660. He had no instructor, except in house painting, notwithstanding which, by the force of genius, he became an accurate and spirited designer of birds, animals, and dead game. He died in 1717.

**CRAESBECKE (JOSSE VAN).** This artist was born at Brussels in 1608. He was originally a baker, but on contracting an intimacy with Brouwer, at Antwerp, he became his scholar, and though thirty years old, made a rapid progress in the art. His invention was lively, but his subjects were mean, and often unchaste, yet his touch was delicate, and his colouring clean and transparent. His general subjects were taverns, inns, corps-de-garde, and drunken quarrels, which were full of humour and drollery. One of his most capital designs is a representation of some drunken boors fighting ; the tables, chairs, pots, men, women, and children tumbled together, and one of the combatants stretched out as dead. This picture is of Craesbecke's best time, and entirely in the manner of Brouwer. The following whimsical incident, related of this artist, shows that he resembled Brouwer in more points than one. Craesbecke took it into his head to be jealous of his wife ; and to judge whether she really loved him, he one day stripped his breast naked, and painted the appearance of a mortal wound on his skin ; his lips and cheeks displayed a livid colour ; and on his palette near him he placed his knife, exhibiting on the blade the appearance of blood. Every thing being prepared, he roared out as if he had been killed, and lay still. His wife ran in, and seeing him in that condition, showed so many tokens of natural passion and grief, that he rose up, convinced of her affection, and freely told her his motive for the contrivance. He was in the habit of practising grimaces be-

fore a glass, and frequently painted his own portrait with a patch on one eye, and a countenance full of humour. He died in 1668.

**CRAMER (NICHOLAS).** He was born at Leyden in 1670, and at first was a disciple of William Mieris, but afterwards of Karl Moor, whose style of design, and manner of colouring, he constantly followed. An uncommon affection subsisted between Moor and his scholar; nor was there a stronger resemblance in their manner of painting than in their natural tempers. The subjects of Cramer were small portraits, and conversations, which were beautifully coloured, and delicately finished. He had a good taste for design, a judicious disposition of the figures, and his portraits had great force, as well as perfect resemblance. Cramer died in 1710, much regretted, and deservedly admired.

**CRANACH, OR KRANACH (LUCAS).** He was born at Kranach, in the bishopric of Bamberg, in 1472, and in his time was accounted a considerable artist. The Elector of Saxony employed him several years; whence the greatest and best part of his works are in the palace of that prince. For the most part he painted portraits, and figures at half length; though he also at times exercised his pencil on historical and poetical subjects. He was fond of painting the heads of old men and women; and the draperies of his figures, in all his compositions, were imitated from the modes of the time. The elector and his court valued him highly, and liberally rewarded him for his labours. Sandrart says, that Cranach designed with grace and elegance; of which, however, there is little or no appearance in his general works. His manner of designing, on the contrary, was gothic, and his composition irregular; and though he finished the heads of his figures with care, yet the hands and extremities are stiff, and often incorrectly drawn, as well as badly proportioned. This master, however, is not without his admirers, who seem to imagine that the antiquity of a painting compensates for any deficiency of taste, grace, or correctness. His most capital painting is a naked Lucretia, as large as life, in an erect posture, which is preserved with great care, and highly valued. He died in 1553. Cranach, however, is better known as an engraver than a painter, but his wood-cuts are most esteemed. He had a son of the same name, who was both a painter and engraver, and followed his father's style. He died in 1586, aged twenty-six.

**CRANCH (JOHN).** This self-taught artist was a native of Devonshire, and the friend of Sir Joshua Reynolds. He resided many

years at Bath, where he practised portraiture; but produced also one historical picture, the subject of which was the Death of Chatterton, now in the possession of Sir James Winter Lake, baronet. Mr. Cranch died at Bath in February, 1821, aged 70.

**CRANSSE (JOHN).** This artist was born at Antwerp in 1480. He distinguished himself as a painter of historical subjects, and in 1523 became a member of the academy in his native city. In the church of the Virgin Mary at Antwerp is a fine altar-piece by him, representing Christ washing the feet of his Disciples.

**CRAYER (GASPAR).** He was born at Antwerp in 1582, and was a disciple of Raffaele, the son of Michael Coxis, but far surpassed his master, and therefore soon quitted him. Afterwards he studied the particular excellencies of the greatest masters to which he had any access, and, taking nature for his director, formed a pleasing manner for himself. The work which established him in the favour of the court at Brussels was a portrait of Cardinal Ferdinand, brother to the King of Spain, which he painted at full length, and as large as life. This picture, being sent to Madrid, gave so much satisfaction to the king, that he presented the artist with a pension, and a chain and medal of gold. The finest picture of this artist is that which he painted for the abbey of Affleghem, representing the Centurion dismounting from his Horse to worship Christ. When Rubens saw this piece, he said, "Cramer, nobody will ever surpass you." Vandyck also had the highest opinion of Crayer, and painted his portrait. Though Crayer had less fire in his works than Rubens, his design is frequently more correct. His composition generally consisted of a small number of figures; and he avoided encumbering his design with any thing that did not contribute to its elegance or probability. He grouped his figures with skill, and his expressions have all the truth of nature. There is great variety in his draperies, and much simplicity in their folds; and his colouring is admirable. He principally painted religious subjects; and though he lived to a great age, yet his temperance and regularity preserved to him the full use of his faculties; and to the last month of his life, his pencil retained the same force and freedom which it possessed in his most vigorous time. Among his numerous works may be mentioned Christ appearing to Mary Magdalen, in the church of Notre Dame, at Brussels; the Assumption, in the cathedral at Ghent; the Descent of the Holy Ghost, in the church of St. Michael; and the Resurrection, in the church of the Jesuits, both in the latter city, where Crayer died, in 1669.

**CREDI (LORENZO).** He was born at Florence in 1452, and was a disciple of Andrea Verocchio, at the same time that Pietro Perugino and Leonardo da Vinci studied in the school of that master. As he had perpetual opportunities of observing that grandeur of style which appeared in the compositions of Leonardo, and that exquisite manner of penciling, which far surpassed that of his instructor, Verocchio, he gave himself up entirely to imitate him in his taste of design, handling, and the management of his colours. He also copied the paintings of that eminent genius with such exactness, similarity of colour, and freedom of touch, that it seemed almost impossible for the ablest judges to distinguish the copies from the originals. Credi, however, had merit of an original order, especially in painting Madonnas and Holy Families, which established his reputation high at Florence, where he had great employment, and acquired much wealth. His most considerable work is the *Wise Men's Offering*. He died in 1530.

**CREETEN (CHARLES),** a German artist, was born at Prague in 1625. He studied at Rome, where he obtained the name of *L'Espadron*. His excellence lay in history and portrait, which he painted with great accuracy and elegance. He died at Prague in 1681.

**CREMONA (NICOLO DA).** He was a native of Cremona, and lived about the year 1520. In the church of St. Maria Maddalena Monache, at Bologna, is an altar-piece by his hand, representing the *Descent from the Cross*.

**CREMONESE (GIUSEPPE).** This artist was born at Ferrara in 1610. He had no instructor, but acquired a knowledge of the principles and practice of painting by studying the works of Dosso Dossi, and Titian. There are several of his works in the churches at Ferrara; and there are also in print some of his etchings.

**CREMONINI (GIOVANNI BATTISTA).** He was born at Cento about 1560, and died in 1610. He principally excelled in painting perspective, and in representing wild animals. But he also executed some altar-pieces at Bologna in a good style; among which were the *Annunciation*, the *Death of St. Francis*, and the *Assumption of the Virgin*. He had the honour to instruct Guercino.

**CREPU (NICHOLAS).** This artist was born in 1680. He was a Fleming, who, without any instructor, and by only studying after nature, arrived at a great degree of merit in flower painting. He was originally bred to the military profession, and had the rank of lieutenant in the Spanish service; but while encamped,

or in garrison, he amused himself by designing after nature such objects as were agreeable to his fancy. At the age of forty he left the army, and settled at Antwerp, where he began to practise painting for a maintenance. His works were soon noticed by the artists, who readily acknowledged his superiority. His pictures were also much sought for, brought considerable prices, and were carried to every part of Europe. He died in 1742.

**CRESCENZIO (DON JUAN BAPTIST).** This artist was born at Madrid in 1611. He excelled in painting fruit, flowers, and architecture. The King of Spain was so highly pleased with his works, that he bestowed upon him a pension, and the order of St. James. He died in 1660.

**CRESPI (GIOVANNI BATTISTA).** He was born at Cerano, in the Milanese, in 1557. His education was liberal, but though intended for a learned profession, he devoted himself to painting; and, after studying at Rome and Venice, he fixed his residence at Milan, where he became director of the academy, and practised also as an architect and sculptor. His manner has abundant spirit, and his colouring possesses great harmony; but there is much affectation in his design and composition; nor is his drawing correct, especially in the naked figure. Still his beauties may be said to overbalance his defects; and his picture of the Baptism of St. Augustine, in the church of St. Marco, is a masterly performance. He also excelled in painting animals and birds of a small size. He died in 1633.

**CRESPI (DANIELO).** This artist was born at Milan in 1590, and studied first under Giovanni Battista Crespi, but afterwards under Giulio Cesare Procaccini; equalling the latter, and surpassing the former. The grace and variety in his heads, and the propriety of action and character in his figures, accompanied with a beautiful tone of colour, procured him the favour of the great, and so much employment in fresco painting, as well as oil, that he became rich. Besides history, he painted portraits in a style superior to most of his contemporaries. He and all his family died of the plague in 1630. At Pavia are several paintings by Crespi, as Christ among the Doctors; the Presentation in the Temple; the Adoration of the Magi; the Baptism of our Saviour; and the Preaching of St. John; which are all excellent performances. And at Wilton there is a picture painted by this master, representing the Virgin encircled with Flowers, with Christ leaning on her bosom.

**CRESPI (GIUSEPPE MARIA).** This painter, who was also called *Il Spagnuolo*, on account of the splendour of his dress, was born at Bologna in 1665, and received his earliest instruction from Angelo Toni, a very moderate artist, whom he soon quitted, and successively studied under Domenico Canuti, and Carlo Cignani. Having obtained great improvement from the precepts of these masters, he applied himself to study and to copy the works of Baroccio, after which he acquired the principles of colouring at Venice, from the paintings of Titian, Tintoretto, and Paolo Veronese. His merit becoming known to the Grand Duke Ferdinand, he immediately engaged him in several noble compositions, which he executed with such success as to be appointed painter to the prince. In portrait he was particularly excellent; and to those subjects he gave elegant attitudes, with a strong and graceful resemblance. His imagination was lively, but he took a delight in caricatures; frequently amusing himself with designing comic and burlesque fancies, which he expressed with abundance of humour. Sometimes he etched those designs with aquafortis, selecting his subjects from the writings of facetious poets. He was also singular, in accustoming himself to paint in a darkened chamber, but so contrived as to admit a ray of the sun, or the light of a flambeau, to enable him to give a greater roundness and relief to his paintings, by a nice observation of the force of natural light and shadow. He died in 1747. There are several of his works in the churches and palaces of Bologna. He also etched some plates from his own designs.

**CRESTI (DOMENICO),** called *Cavaliere Passignano*. This painter, accounted one of the best masters of his time, was born at the village of Passignano, near Florence, in 1558. He was instructed in painting by Macchietti, and afterwards by Battista Naldini; but at Florence he became a disciple of Zuccherro, in conjunction with whom he executed several works, which established his reputation. He had uncommon abilities, a fruitful invention, a noble taste for grand compositions, skill to introduce a multitude of figures in his designs, and an accurate judgment for the disposition of them. Yet he frequently painted with too thin and fluid a body of colour, which prevented his pictures from having a proper degree of force; and when his pencil did not produce the desired effect, it discomposed his mind, and disordered his work. He was also censured for not adorning his figures with suitable draperies, though in other respects they were correct, and the attitudes easy. He died in 1638.

**CRETI (DONATO).** He was born at Cremona in 1671, and studied at Bologna under Lorenzo da Passinelli, to whose style he added an imitation of the works of Cantarini da Pesaro. Hence his colouring is harsh, and his designs are often unnatural. Two of his best performances are the crowning of the Virgin, and the Offering of the Wise Men, in some of the churches at Bologna. In the public palace are also four of his paintings, from the Life of Achilles. He died at Bologna in 1747.

**CRISCUOLO (GIOVANNI FILIPPO).** He was born at Gaeta about 1495. After studying under Andrea da Salerno, he went to Rome, where he had Pietro Perugino for his master, but applied himself chiefly to the works of Raffaello. He then fixed his residence at Naples, where he was much employed for the churches, and died there in 1584.

**CRISCUOLO (GIOVANNI ANGELO).** This artist was the younger brother of the preceding, and was brought up to the profession of the law, which he abandoned for the pencil, and studied under Marco da Siena. There are some good paintings of his in the churches at Naples, where he died about 1580.

**CRISEVOLO (MARIA ANGELA).** This female artist was born at Naples in 1548, and died there in 1606. She excelled in historical subjects and portraits.

**CRISPI (SCIPIONE).** He was born at Tortona, in Piedmont, about 1550. His merits were of a superior order in elegance of design and power of execution, though little is known either of his personal history or his works; the chief of these are a Visitation of the Virgin and Elizabeth, and an altar-piece of St. Francis and St. Dominic. He died about 1600.

**CRISTOFANE (—).** This old artist was born at Bologna in 1349. He painted with ability, considering the period in which he lived, yet few vestiges of his works exist. He died at Bologna in 1387.

**CRISTOFORI (FABIO).** This artist worked in mosaic, which art he carried to a high state of perfection in the church of St. Peter, at Rome, where he was assisted by his son, Pietro Paolo, about the year 1710.

**CRISTONA (GIUSEPPE).** He was born at Pavia in 1664, and studied under Bernardino Ciceri. His excellence lay in landscapes and views in and about Rome, which he designed well, and with great accuracy.

**CRIVELLI (CARLO).** This ancient painter was a native of Venice, and the scholar of Jacobello Florio. There exist two pictures by him at Venice, one representing St. Fabian, and the other the Marriage of St. Catherine. He died about 1500.

**CRIVELLI (ANGELO MARIA).** He was a native of Milan, and excelled in painting animals, particularly huntings, which he executed with uncommon spirit. The time when he lived is unknown.

**CROCE (BALDASSARO).** This artist was born at Bologna in 1553. In the time of Pope Gregory XIII. he was employed at the Vatican, where he painted both in oil and fresco. There are many of his works in the churches and palaces of Rome, which do honour to his judgment and taste. He died there in 1628.

**CRONE (ROBERT).** This artist was born at Dublin, where he learned the art of painting from a person of the name of Hunter. He afterwards went to Rome, and there studied for some time under Richard Wilson. While in that city, he fell from a scaffold in an epileptic fit; and though he survived that misfortune, another stroke carried him off in London in 1779. His landscapes are scarce, but excellent; and there are some of his drawings in the royal collection.

**CROSS (MICHAEL).** He was an English artist, who lived in the reigns of Charles I. and II., but he was only remarkable for copying, in which he is said to have had extraordinary skill. It is reported of this painter (though with what degree of truth is uncertain), that being employed by Charles I. to copy some of the works of the best masters of Italy, when at Venice, he contrived to bring away the original of the Madonna of Raffaele in the church of St. Mark, and left the copy in its stead. The deception was not immediately discovered, and the detection was too late to regain the picture; for though several messengers pursued Cross expeditiously, they could not overtake him. It is said that the Spanish ambassador, in the time of Cromwell, bought the original picture, and the Twelve Cæsars, by Titian, for the King of Spain, who placed them in the Escorial.

**CRUZ (JUAN PONTOJA DE LA).** This artist was born at Madrid in 1560, and became the scholar of Alonso Sanchez Coello. He excelled in portrait, but also painted historical subjects in a good taste. He died in 1610.

**CUEVAS (PEDRO DE LAS).** This artist was born at Madrid in 1558. He was employed in painting for private persons more than



public buildings; and was always better esteemed as an instructor of others, than for his own performances. His disciples were numerous, and some of them rose to eminence. He died in 1635. His son, *Eugenio de las Cuevas*, born at Madrid in 1623, proved a good portrait painter in the small size; and was appointed by Philip IV. to instruct Don John of Austria in drawing. He died in 1667.

CUIT (GEORGE). This artist was born at Moulton, near Richmond in Yorkshire, in 1743. Having given early proofs of genius, he was patronised by Sir Lawrence Dundas, who sent him to Rome, where he remained six years, studying the works of the best masters, and taking sketches of the beautiful scenery round that city. On his return home he was much employed by his friend Sir Lawrence, and other gentlemen, in painting landscapes, which branch he practised till his death, February 3, 1818. Having, for a number of years, secluded himself from the world of art, he contracted a style peculiar to himself, working his pictures as near as he could to approach the effect which the camera-obscura throws upon paper. It is the daily effect of nature, without any poetic licence of form in compositions or violent contrast in colouring. Five of his best pictures are in the possession of Mr. Compton, of Wood-End, near Thirsk. They are all views of local scenery.

CUNNINGHAM (EDMUND FRANCIS), a Scottish painter, born about 1742, and believed to have been a native of Kelso. His father withdrew to Italy after the defeat of the Pretender. Edmund sedulously studied painting; copied the compositions of Corregio, Parmegiano, and other great masters; and attained a high degree of excellence. He visited England, France, Prussia, and Russia, and every where met with patronage; but the fortune which he gained by his talents, he wasted by his dissipation; he was always involved in difficulties, and at length died poor, in 1793, in the British metropolis.

CUQUET (PEDRO), a Spanish artist, was born at Barcelona in 1596. He excelled in historical subjects of a religious character, but his works are confined to the churches and monasteries of his native place. He died in 1666.

CURIA (FRANCESCO). He was born at Naples in 1538, and studied under Giovanni Filippo Criscuolo, after which he went to Rome, where he improved himself by the works of Raffaele. On his return home he was much employed in painting for the churches

and convents. One of his best works is a picture of the Circumcision in the church Della Pietà. He died in 1610.

CURRADI (FRANCESCO). He was born at Florence in 1570, and became the scholar of Battista Naldini, under whom he made so great a proficiency in colouring and design, that his master took him for an assistant in some of his works; and being frequently afflicted with the gout, he confided the finishing of his compositions to Curradi and Balducci, who executed them with a spirit and beauty equal to their master. Curradi is allowed to have had a delightful manner, great correctness of design, an excellent disposition of his figures, attitudes full of life and expression, and a thorough understanding of the chiaro-oscuro. His heads are studied with unusual exactness, and he gave a graceful and angelic air to particular figures in his historical compositions, but particularly to those in his designs from sacred history, which were mostly the subjects he chose to paint. To oblige his friends he often painted portraits, which were admired for the life and nature infused into them by his pencil; for the roundness and relief of his colouring; and for their resemblance to the persons who sat to him. He died in 1660.

CURTI (GIROLAMO), called likewise *Il Dentone*, was born at Bologna in 1576. He was the scholar of Lionello Spada, but afterwards studied perspective from the designs of Giacomo Baroccio. He then went to Rome, where he improved himself greatly by the works of art which abound in that city. He perfectly understood the chiaro-oscuro, and thereby gave his works a great power of illusion. He died in 1632.

CUYLENBURG (—). This artist is supposed to have been a disciple of Poelemburg; but his taste of design and style of composition do not warrant the conjecture. His subjects are caves with figures, nymphs bathing, bacchanals, or stories from fabulous history, and sometimes designs of fancy. He usually painted in a larger size than Poelemburg, and wanted that clearness of tint, and lustre of colouring, so remarkable in the genuine works of that painter. A predominant brown also prevails through Cuylenburg's pictures, and makes an evident difference between the colouring of the two artists. Neither is Cuylenburg so delicate in his female forms, so correct in his drawing, so elegant in his taste, or so neat in his finishing, as Poelemburg; nor is he, in general, equal to Vertangen.

CUYP, *see* KUYP.

## D.

**DACH (JOHN).** This painter, who is to be distinguished from *John Van Ach*, was born at Cologne in 1566, and had for his instructor an obscure artist, named Bartholomew; on leaving whom he went to Rome, and on his return stopped at Vienna, where he was retained in the service of the Emperor Rodolphus II., for whom he executed several works, and which gave such satisfaction, that the monarch sent him to Italy to collect pictures, and to make drawings from pieces of antiquity. He died at Vienna, very old and wealthy, about 1646.

**DADDI (BERNARDO).** He was born at Arezzo, and was the disciple of Spinello Aretino, after which he settled at Florence, where he became a member of the company of painters. There are some of his works in the churches at Florence, where he died in 1380.

**DADDI (COSIMO).** This artist was a native of Florence, and was the pupil of Battista Naldi. He painted history; and in the church of St. Michel, in his native city, is an altar-piece of that Angel defeating the Apostate Angels. He died of the plague in 1630.

**DAELE (JOHN VAN).** This artist was born in Holland in 1530, and died in 1601. He excelled in landscapes and marine views, particularly where the shores are rocky and the scenery romantic.

**DAGIU, or IL CAPELLA (FRANCESCO).** He was born at Venice in 1714, and studied under Giovanni Battista Piazzetta. He became a member of the academy at Venice, and painted historical subjects with credit. Most of his pictures are in the churches of Bergamo and its vicinity. He died in 1784.

**DAHL (MICHAEL).** This portrait painter was born at Stockholm in 1656, and after learning the principles of the art from Ernstruen Klocke, came to England on his way to Italy. While at Rome, he painted the portrait of Christina, Queen of Sweden. In 1688 he returned to this country, and continued here till his death in 1743. He was patronized by Queen Anne, and her husband, Prince George of Denmark, whose portraits he painted.

**DALENS, DIRK (or THEODORE).** This artist was born at Amsterdam in 1659, and learned the principles of the art from his father, William Dalens, a landscape painter, whom he soon surpassed. In 1672, Dirk retired to Hamburg, to avoid the war,

and happening to meet with John Voorhout, they associated together, and jointly applied themselves to study, and to improve themselves in their profession. Dalens, on his return to Amsterdam, met with great encouragement, and would probably have made a considerable figure, if he had not been cut off in the prime of life, in 1688. In the collection of the Elector Palatine is a fine landscape by this master, the scene of which is a marshy ground, with ducks and other wild fowl, much in the manner of Hondekoeter.

**DALL (NICHOLAS THOMAS).** This painter was a native of Denmark, but resided in London, where he excelled in landscape. He was employed very much in scene-painting for Covent-Garden theatre, which prevented him from executing many small pictures. In 1768 he gained the first prize given by the Society of Arts for the best landscape. He became an associate of the Royal Academy in 1771, and died in 1777.

**DALLAMANO (GIUSEPPE).** He was born at Modena in 1679, and acquired the principles and practice of painting by his own unassisted genius, being even ignorant of the alphabet, and to appearance little raised above idiocy. Notwithstanding these disadvantages, he became distinguished by his skill in taking architectural views, many of which are in the first collections at Turin. He died in 1758.

**DALMASIO (LIPPO SCANNABECCHI).** This painter was the disciple of Vitale da Bologna, of which city he was also a native, and resided there from about 1376 to 1410. He obtained the name of Lippo della Madonna, from the beauty which he gave to the head of the Virgin, whenever he made it the subject of his pencil. His paintings rise surprisingly above the formal and hard manner of his time. It is said that he also painted in oil, which, however, is contrary to the story that Van Eyck was the first discoverer of that practice.

**DALTON (RICHARD).** He was born about 1720, at Deane, in Cumberland, of which parish his father was rector. At an early age he was placed with a coach painter in London; but, on the expiration of his apprenticeship, he went to Rome, where he became acquainted with some English noblemen, by one of whom, Lord Charlemont, on his return, he was introduced to his late majesty, then Prince of Wales, who, on his accession to the throne, sent him to collect paintings in Italy, and made him his librarian, which place he changed for that of keeper of the royal cabinet of draw-

ings and medals. He died in 1791. Mr. Dalton exhibited at some of the meetings of the Royal Academy, and also published a volume of prints illustrative of Egyptian customs, from drawings made by himself.

**DAMERY (SIMON).** This Flemish painter was born at Liege in 1597. After learning the rudiments of the art in his native city, he went to Italy, where he studied, and practised historical painting. He settled at Milan, and died there in 1640. He is not to be confounded with *Walter Damery*, a native of Liege, who was the scholar of Bertin. He also went to Italy, and returned to his own country, where he painted history, and died there about 1670.

**DAMIANI (FELICE).** He was born at Gubbio, and lived about the year 1610. His works combine the Roman style with that of the Venetian school. One of the principal is the Martyrdom of St. Paul at Castel Nuova. He also painted several other fine pictures for the churches and chapels of his native country.

**DAMINI (PIETRO).** This painter was born at Castelfranco in 1592, and studied under Giovanni Battista Morelli. He was rising so high in his profession, that many scrupled not to place him on a footing with Titian, when he died of the plague at Venice in 1630. His principal works are, Christ giving the Keys to St. Peter, in the church of Clemente, at Padua; and the Crucifixion, in that of Il Santo at the same place; which last is truly an admirable performance for expression and harmony. This artist had a brother named Giorgio, who was an excellent portrait painter, as well as of history. He died of the same dreadful malady as Pietro, in 1630.

**DANCE (GEORGE),** the elder brother of Sir Nathaniel Holland, was by profession an architect, but is entitled to a place in this work, as the delineator of "Portraits sketched from the Life since 1793," engravings from which were published, in two volumes folio, by Daniells. Mr. Dance was the last surviving member of the original forty Royal Academicians. He died in 1825, at the age of eighty-four.

**DANCE,** *see* HOLLAND.

**DANCKERT, or DANKERS (HENRY).** This artist was born at the Hague about 1630. He was originally an engraver, but abandoned that art as a profession, for painting, which he studied in Italy. On his return from thence he settled in England, where

Charles II. employed him in taking views of the royal palaces, and prospects of the sea-ports, particularly on the coast of Wales. He also engraved a few plates, among which was a portrait of his royal patron.

**DANCKERT (JOHN).** He was a native of Amsterdam, where he resided about the year 1660. He painted historical subjects, and etched some plates, particularly one after Titian, representing Venus in a recumbent posture.

**DANDINI (CESARE).** This painter was born at Florence in 1595, and successively studied under Curradi, Passignano, and Christofano Allori; from whom he acquired a pleasing but evanescent manner of colouring. He was very correct in his drawing, and laboured his pictures extremely. Some of the best altar-pieces in the churches of Florence are by him; and one in the chapel L'Annonciata is particularly admired. At Ancona is another fine one of St. Carlo, with several Saints. He died in 1658.

**DANDINI (VINCENZIO).** This artist was the brother of Cesare, and was born at Florence in 1607. After having been taught the first rudiments of his art by his brother, he studied some time at Rome under Pietro da Cortona, and copied with the greatest assiduity the masterpieces of art in the palaces and temples of that city. He was considered one of the best of Cortona's scholars, and met with ample encouragement from the grand duke, as well as from private persons, on his return to Florence. One of his best altar-pieces, which are frequent at Florence, is the Conception of the Virgin, in the church of Ognisanti.

**DANDINI (PIETRO).** He was nephew to the preceding, was born at Florence in 1646, and received his first instruction in the art of painting from Valerio Spada, who excelled in small drawings with a pen. Whilst he was under the tuition of that artist, he gave such evident proofs of genius, that he was then placed as a disciple with his uncle Vincenzio. He afterwards travelled through most of the cities of Italy, studying the works of those who were most distinguished, and resided for a long time at Venice, with Paolo Veronese. He next visited Parma and Modena, to study the works of Corregio, omitting no opportunity that might contribute to improve his hand or his judgment. When he returned to Florence, the Grand Duke Cosmo III. the Grand Duchess Victoria, and the Prince Ferdinand, kept him perpetually employed in fresco painting as well as in oil. His subjects being taken not only from sacred or fabulous history, but from his own

invention and fancy, frequently gave to his compositions the extravagance of whimsical caricature. He died in 1712. This master had an extraordinary talent for imitating the style of the most celebrated ancient painters of every school, particularly Titian, Veronese, and Tintoretto; and with a force and elegance equal to his subjects of history, he painted portraits, landscapes, architecture, flowers, fruit, battles, animals of all kinds, and likewise sea-pieces, proving himself an universal artist, and excellent in every thing he undertook. Mr. Fuseli, however, says that the avidity of gain led him to despatch, and a general mediocrity, compensated by little more than the admirable freedom of his pencil. He exerted his powers according to the price he received for his works, which are seen to advantage in the cupolas of St. Maria Maddalena, in various frescoes of the ducal palace and villas, and in the public hall of Pisa, where he represented the taking of Jerusalem. There are likewise altar-pieces which show his merit; that of St. Francis, in St. Maria Maggiore; and another of St. Piccolomini saying Mass, in the church of the Servi, which last is a pleasing and animated performance.

**DANDINI (OTTAVIANO).** He was the son of Pietro Dandini, and painted in the same style. In the cloister of St. Spirito at Florence are some of his fresco paintings, which exhibit proofs that he did honour to his family.

**DANEDI (GIOVANNI STEFANO).** This painter, who was also called *Montalto*, was born at Treviglio in the Milanese, in 1608. He studied under Morazzone, after which he became eminent as a painter of history at Milan, where he executed a number of altar-pieces, and other pictures for the churches. Among his best productions is the Martyrdom of St. Justina. He died in 1689.

**DANEDI (GIUSEPPE).** He was the brother of the preceding artist, and was born at Treviglio in 1618. He became the disciple of Guido Reni, on leaving whom he settled at Turin, where he obtained considerable employment for the churches and palaces. In that of St. Sebastiano is a fine altar-piece by him of the Murder of the Innocents. He died there in 1688.

**DANHAEUER.** This artist was a German, and born in Suabia in 1675. He was the scholar of Bombelli, and after studying historical and portrait painting in Italy, settled at Petersburg, where he died in 1733.

**DANKS (FRANCIS).** This painter was born at Amsterdam in 1650. He went to Rome, where he obtained the name of Tortue;

and after studying there some time, he returned to Amsterdam, and practised historical painting and portrait with success. He died in 1703.

**DANLOUX (PETER).** This artist was born in 1745, at Paris, and died there in 1809. During the early part of the French revolution he resided in England, where he painted many pictures and portraits; among the latter was the likeness of Delille, the poet, of whom he was a friend, and who has celebrated him in his poem *La Pitié*. The Punishment of a Vestal, to which Delille alludes, is one of Danloux's best pictures.

**DANTI (THEODORA).** This female artist was born at Perugia in 1498, and died there in 1573. She painted small pictures in the manner of Pietro Perugino, and in an excellent style of design and colouring.

**DANTI (ANTONIO).** He was born at Rome in 1634, and died there in 1675. His talent, which appears to have been but moderate, lay in history and portrait.

**DAVID (LODOVICO ANTONIO).** He was born at Lugano in 1648, and studied at first under the Cavaliere Cairo, and Ercole Procaccini, after which he went to Bologna, where he became the pupil of Carlo Cignani. He rose to some eminence in his profession as an historical painter, of which he left proofs in the churches and monasteries of Milan and Venice. He also painted portraits in a superior style. When he died is not mentioned.

**DAVID (JAMES LOUIS).** This artist, on whom some of his countrymen confer the honourable title of "restorer and head of the French school," was born at Paris in 1750, and studied under Vien. Before the French revolution he had risen into reputation as a painter; but, during that tremendous event, he acquired a celebrity of another and less honourable kind. He, as a member of the Convention, voted for the death of Louis XVI.; became the devoted friend and panegyrist of Marat and Robespierre, and participated in all the atrocities committed by the Committee of Public Safety. It is but justice, however, to say, that he appears to have been honest and disinterested in his principles, violent as they were, and to have been under the influence of a kind of political insanity. After the fall of Robespierre, David was imprisoned, but was not long confined. Thenceforth he devoted himself to his art, and produced many compositions which are the admiration and pride of France. On the second restoration of Louis XVIII., David was driven into exile by the decree against



the regicides, and he died at Brussels in December, 1825. Among his most celebrated pictures must be numbered the Oath taken in the Tennis Court; Belisarius; the Funeral of Patroclus; the Death of Socrates; Leonidas at Thermopylæ; Brutus; the Horatii; the Rape of the Sabines; and the Coronation of Napoleon. "I wish," said David, "that my works may have so completely an antique character, that, if it were possible for an Athenian to return to life, they might appear to him to be the productions of a Greek painter." In accomplishing this object, David has not been wholly unsuccessful; but he has attained it at the expense of nature. It has not unaptly been said of him and some of his pupils, that their pictures are "coloured statuary." His figures have the ideal beauty of the ancient sculpture, but they are too often cold and inexpressive, and excite no sympathetic interest in the beholder. This was not the fault of his powers, but of his system; for, when he pleased, he could give a striking air of reality to the creations of his pencil. With all his defects, he must be acknowledged to be entitled to rank high among the artists of modern times.

**DAVY (ROBERT).** He was born at Collumpton, in Devonshire, but it is not known who was his instructor. He went, however, to Rome, from whence he returned to London about the year 1760. He chiefly painted portraits, but with so little success, that he became under drawing master of the academy at Woolwich, besides which he attended ladies' schools in the same capacity. He died in 1793.

**DAWES (PHILIP).** He was a native of London, and had Hogarth for his instructor, but never rose to any eminence. He painted an historical picture of the confinement of Mortimer in Nottingham Castle by Edward III. This was in the first exhibition of the Royal Academy. Afterwards he exhibited two more pictures, one of which, Bobadil cudgelled, from Ben Jonson's *Every Man in his Humour*, has been engraved. He died about 1780.

**DAYES (EDWARD).** This artist was the scholar of William Pether, and in the early part of his life painted in miniature. He also scraped in mezzotinto, but afterwards practised landscape drawing, and was appointed designer to the Duke of York. He was much employed in taking views for the booksellers, but being embarrassed in his circumstances, he put an end to himself, in May, 1804. The year following came out a volume called "*The Works of Edward Dayes, containing an excursion through Derbyshire and Yorkshire, with Professional Sketches.*" At the time of his

death he had in the exhibition a pleasing view of Shrewsbury. His principal work was a picture of the royal procession to St. Paul's, after the late king's illness in 1789, of which Sir Joshua Reynolds thought highly.

**DEAN (HUGH).** He was a native of Ireland, and became a good painter of landscape. His patron was Lord Palmerston, who enabled him to visit Rome, but afterwards that nobleman renounced him on account of the impropriety of his conduct. In 1780 he made an exhibition of his paintings, among which was a transparency of Mount Vesuvius. Not long after this, the artist turned methodist preacher, and he is supposed to have died in 1784.

**DEBLIECK (DANIEL).** This artist was a native of Holland, and flourished about 1650. He was a good painter of architectural subjects, particularly churches, both the exterior and interior

**DECKER (FRANCIS).** This artist was a native of Holland, and painted landscapes in a style approximating to that of Ruysdael, with great freedom of penciling and harmony of colouring. The time when he lived, and the particulars of his history, are equally unknown.

**DELEN, DIRK (OR THEODORE) VAN.** Neither the year of the birth or death of this artist is mentioned; but it is recorded that he was born at Heusden, and that he was a disciple of Frank Hals, in whose school he practised those subjects which were most esteemed by that master, such as portraits and conversations. But his predominant inclination led to architectural views and perspective, which he studied with so much care, as to make his works admired through the Low Countries. His favourite subjects were the insides of churches, filled with figures; grand temples; magnificent saloons and galleries, with assemblies of people at concerts, feasting, or dancing, all which he finished highly. His architecture was in a noble taste; but the figures, which were well designed and judiciously grouped, were inserted by Van Harp and Wouwermans. He died about 1680.

**DELFINO (CARLO).** This artist, who was a native of France, resided so many years at Turin, as painter to the court, that he was considered an Italian. He executed several pictures for the churches, but all in a bad taste. He lived about 1670.

**DELFT (JAMES WILLIAM),** a Dutch artist, was the son of Jacob Delft, a portrait painter of the city of that name, and born there

in 1580. He practised the same branch of the art that his father professed, but became chiefly distinguished as an engraver. He married the daughter of Mirevelt, and engraved many of the portraits painted by his father-in-law. He died about 1640.

**DELFT (JAMES WILLIAM)**, the son of the preceding, was born in 1619, and received his instructions from his grandfather Mirevelt, whose style he followed with success. He was also a good engraver of portraits. He died in 1661.

**DELIBERATORE (NICOLO)**. This painter was born at Forli, and obtained a great reputation in his time, though his manner was extremely gothic. For one of his pictures he received one hundred and fifteen golden ducats. Another, of the Crucifixion, was painted on a golden ground. He lived about the year 1490.

**DELLO (—)**. This artist was born at Florence in 1603, and died in Spain, whither he had been invited to assist in the works of the Escorial, in 1658. He painted historical subjects in small size.

**DELMONT (DIODATO)**. He was born at St. Tron, in Flanders, in 1581, of a good family, who gave him an education suitable to his fortune, had him instructed in all the polite languages, and placed him as a disciple of Rubens, whom he accompanied to Italy. During his continuance at Rome, he studied with such industry that he obtained the reputation of being an excellent painter and architect. For a long time he was employed at the court of Newburgh, where the duke conferred on him the order of knighthood. Several paintings by this master are preserved in the churches and convents of Italy, and there are three capital performances of his at Antwerp, which are proofs of his extraordinary talents. In the church of Notre Dame is a fine picture of the Transfiguration; in the church of the Jesuits is another, representing Christ carrying his Cross; and in a cloister is the Adoration of the Magi, painted for the altar-piece, which is grand in the design, exquisitely penciled and coloured, and in a free and firm style. In all his subjects the composition is elevated, the design correct, and the colouring and penciling excellent. Rubens himself was profuse in his praise, and the approbation of that incomparable judge is sufficient to secure the approbation of posterity. Delmont died in 1630.

**DELPO (GIACOMO)**. He was born at Naples in 1709, and was the disciple of an artist named Dominique. He excelled in architectural subjects as well as history, and died in 1754.

**DELVITO (NICOLÒ).** Another Neapolitan artist, who was born in 1435, and died in 1498. He was the scholar of Antonio Solario, and painted historical pictures in the same style.

**DENNER (BALTHASAR).** He was born at Hamburgh in 1685, and after learning the rudiments of his art at Altona and Dantzic, he greatly improved himself by copying the best pictures in the latter city, besides which, he studied diligently living models. His first great attempt was the portrait of Duke Christian Augustus, administrator of Holstein-Gottorp, which he executed in miniature, and performed it with such success, that it established his credit at that court, where he also painted in a large picture twenty-one portraits of the family of that prince, and introduced his own. He was principally employed by the princes of Germany, the King of Denmark, and George I. of England. This last monarch invited him to his court, but he succeeded so ill in the pictures of two of the king's favourite ladies, that he did not meet with the encouragement he had contemplated. His fame, however, rose very high on his exhibiting the head of an old woman, about sixteen inches high, and thirteen wide, in which the grain of the skin, the hairs, the down, and the glassy humour of the eyes were represented with the most exact minuteness; but it gained him more applause than custom, for a man could not execute many works who employed so much time upon the finishing of one. The Emperor Charles VI. gave him six hundred ducats for this picture, and a like sum for the portrait of an old man to match it. Denner finished the portraits of himself, his wife, and children, with such circumstantial detail, that the pores of the skin appeared visible. This faculty of imitation and force of patience constituted the whole merit of Denner, who died at Hamburgh in 1747.

**DENON (BARON, DOMINIC VINCENT).** This artist, a great part of whose life was spent in courts, and in diplomatic occupations, was born at Chalons sur Saone, in Burgundy, in 1747. He was one of the train of artists, literary men, and scientific characters, who accompanied Bonaparte to Egypt. While there, he alternately wielded the pencil and the sword, and both with equal dexterity. His great work on the Egyptian expedition, the numerous and fine drawings for which were made by himself, would alone be sufficient to immortalize his name. Napoleon was warmly attached to him, gave him the superintendence of the museums, and consulted with him on all affairs that were connected with the arts. He died at Paris in 1825, universally

beloved for his good qualities, and admired for his talents and the purity of his taste.

**DENYS (JACQUES).** This artist was born at Antwerp in 1647. He was a disciple of Erasmus Quellinus; but went young to Rome and Venice, where he spent some years in copying the works of Raffaele, Giulio Romano, Guido, and Titian, and formed his taste of design and colouring from those celebrated masters; by which method his compositions showed all the elegance of the Roman and Venetian schools. The Archduchess of Mantua took him into her service, and not long after, the Duke of Tuscany obtained permission for him to visit Florence, where he painted the portraits of that prince and his family, for which he gave him, among other valuable presents, a gold chain and medal. At his return to Mantua, Denys finished several grand historical compositions, and adorned the principal apartments of the palace with works that entitled him to rank among the most able in his profession. The archduchess wished to engage him in other designs, in order to detain him longer in her service; but the love of his native country prevailed over all other considerations, and he returned to Antwerp, where he was received with distinguished honour, which he enjoyed but a short time, dying soon after, extremely regretted. Most of his works are in Italy; but at Antwerp is an *Ecce Homo* of his painting, which, both in design and colouring, is in the style of Vandyck. There is also in the same city a portrait, beautifully coloured, and painted with great freedom and force. He was remarkable for correctness of design; his colouring is bold, and his manner has more of the school of Italy than of Flanders.

**DENYS (—),** a modern painter, a native of France, settled at Naples, where he died some years since. He was a very able landscape painter, and executed a number of beautiful pictures for the court of Naples, as well as for private persons there. He is reproached with having an extraordinary predilection for painting cows; for there is not one of his pictures in which he has not contrived to introduce one or more of these animals. The tone of his colouring is also charged with being too yellow, and spoiling his landscapes; notwithstanding this, his pictures have a very fine effect; and his accuracy was so great, that a botanist could determine the character of all the plants which he introduced: he was enabled to do this by having made them his particular study. His reputation was gradually increasing when he died.

**DERVET (CLAUDE).** This artist was born at Nancy, in Lorraine, in 1600. He studied under Claude Henriet, and became the intimate friend of Callot, whose style of engraving he imitated. He was also a good historical and portrait painter.

**DERYCK, or DERICK (PETER CORNELIUS).** He was born at Delft in 1568, and was a disciple of Hubert Jacobs, on leaving whom he went to Italy, where he studied the different styles of the most eminent masters, and at last fixed on Bassan as his model. In copying and designing, he spent fifteen years at Rome, Venice, and other cities of Italy, where he painted a number of pictures in a large, as well as small size. His portraits were much admired, and his landscapes were commended for the goodness of design, firmness and freedom of touch; and the spirit of the animals introduced into them. His peculiar excellence lay in the imitation of the style, manner, and tint of colouring of Bassan, and that imitation he performed with such exactness, that even good judges are frequently deceived by the pictures of Deryck. He died in 1630.

**DERYKE (WILLIAM).** He was born at Antwerp in 1635, and was bréd a jeweller; but afterwards applied himself to painting with tolerable success. His compositions were historical subjects, with figures as large as life, and executed with a full bold pencil; but though there is merit in some parts, yet his outline was frequently incorrect; and in respect of grace, and an agreeable variety, he was very deficient. In the reign of King William he came to England, and died here in 1697.

**DESANI (PIETRO).** He was born at Bologna in 1595, and had for his master Lionello Spada, by whose instructions he became a good painter of history. His works abound in the churches and public buildings of Reggio. His compositions are excellent, his design correct, but his colouring is not equal to the rest of his performance. He died in 1647.

**DESBARRES (BONAVENTURE).** This artist was born at Paris in 1700. He painted history in the artificial taste of his time and country, without rising above mediocrity. He died in 1729.

**DESCAMPS (JOHN BAPTIST),** a native of Dunkirk, born in 1714, and died in 1791, was not without merit as an artist, both in historical composition, and in families and village scenes; but he is better known by his works on painting, and particularly by his *Lives of Flemish, Dutch, and German painters.*

**DESHAYES (JEAN BAPTISTE).** This painter was born at Rouen in 1729. He studied the principles of his art under his father, an artist of no reputation, after which he became successively the scholar of Colin de Vermont, Restout, and Boucher. He next went for improvement to Rome, and, on his return to Paris, painted historical subjects with reputation. He died in 1765.

**DESPORTES (FRANCIS).** This French painter was born at Champignon, in Champagne, in 1661, and studied under Nicæsius Berneart, the disciple of Snyders. The subjects in which he delighted were flowers, insects, animals, or representations of the chase; and those he designed and coloured with abundance of truth, his local colours being good, and the aerial perspective well managed. He was mostly employed in the service of Louis XIV. for whom he painted many pictures, representing the chase of different animals, in which the action and attitudes of the dogs were full of spirit, nature, and life. When the Duke d'Aumont came as ambassador to England, he was accompanied by Desportes, who brought with him some of his paintings, and, during his continuance here, experienced the most generous encouragement. He died in 1743, leaving a son, *Claude Francis*, who became a good painter of animals. He died at Paris in 1774, aged 78.

**DESPREZ (LOUIS JOHN),** a French painter and architect, was born at Lyons, about the middle of the eighteenth century. After having followed his profession at Lyons and Paris, he went into Italy, and while there, took part in the *Voyage Pittoresque de Naples*, which was published by the Abbé de St. Non. Having seen him at Rome, Gustavus III. of Sweden engaged him as his painter and architect. In Sweden he acquired a high reputation, and contributed greatly to spread correct principles and a love of the fine arts. One of his best pictures is a representation of the Battle of Svensund. He had a fertile and brilliant imagination, and a vigorous style. He died at Stockholm in 1804.

**DESUBLEO, or SOBLEO (MICHELE).** This artist was a native of Flanders, but lived chiefly at Bologna and Venice. He was educated in the school of Guido Reni, whose style he imitated very closely, adding to it somewhat of the force of Guercino. One of his finest performances is a Crucifixion, in the church of the Carmelites at Venice.

**DEVIS (ARTHUR).** This English artist was born at Preston, in Lancashire, about 1711, and studied with Peter Tillemans. He painted portraits and conversation-pieces; particularly one

representing a group of the Pretender's friends; and, what is remarkable, this artist had so strong a resemblance to the Pretender, that at this period of political ferment, he was obliged to quit Preston incognito. Though he exhibited at the rooms of the Society of Artists in the Strand, he never joined the Royal Academy. He died at Brighton in 1787. He had a brother, named Anthony Devis, who excelled in landscape, several specimens of which are at Albury, Surrey, where he died a bachelor, aged 87, in 1817.

DEVIS (ARTHUR WILLIAM), was born on the 10th of August, 1762. He evinced a genius for painting from early childhood, and received his first instruction from his father. Sir Joshua Reynolds had a great predilection for this artist, and he had the honour to receive a silver medal from that president of the Royal Academy, at a much earlier age than it was usually given to students. When in his twentieth year, he was appointed draughtsman, by a private committee of the East India Company, to undertake a voyage round the world, in the *Antelope*, Captain Wilson. The intention of this voyage was in some measure frustrated, by the wreck of the vessel on the coast of the Pelew Islands. The ship was totally lost, but the crew saved. Providentially they met with a kind reception from the friendly inhabitants of one of those islands, from whence, in consequence of this visit, came the unfortunate but amiable Prince Lee Boo. It was by the greatest exertions, and at the risk of their lives, that the crew, including Mr. Devis, who it was asserted was one of the most active, collected from the wreck materials sufficient to construct a craft capable of conveying them to Macao, where they arrived in safety. Mr. Devis was wounded on the Malay coast, by arrows that were aimed at the small vessel, one of which caused him a locked jaw, by which he suffered to the last moment of his life. This wound, with another in the side, prevented his return to England with Captain Wilson, as he at first intended. Mr. Devis remained one year at Canton, where he received the greatest kindness from the Danish consul. From Canton he sailed to Bengal, where he established himself. He pursued his professional studies with great respectability, as his works painted in that country will testify, particularly the *Manufactures of India*, and an historical painting of Lord Cornwallis receiving the two Sons of Tipoo Saib as hostages. Mr. Devis had the honour of being particularly distinguished by the late Sir William Jones; Lord Cornwallis; Lord Teignmouth; and General Lord Harris; as well as by gentlemen of the first rank in India. He became a member



of the Asiatic Literary Society, and a freemason of the Lodge of Benevolence. On Mr. Devis's return to his native land in 1795, he continued his profession, and was favoured by the patronage of many of the nobility and gentry. He painted two historical pictures; the first was the Conspiracy of Babington, in the reign of Queen Elizabeth; and the other, Cardinal Langton instigating the Barons to force King John to sign Magna Charta; in which last picture are the portraits of the actual descendants of the barons who were present on that occasion. After the battle of Trafalgar, Mr. Devis went to meet his majesty's ship the Victory, to collect information, and take a likeness of Lord Nelson. He likewise took a fac-simile of the cockpit of the Victory, and the portraits of all the officers and attendants who were present during the dying moments of the hero. The commemorative picture of the amiable Princess Charlotte of Saxe-Coburg gained Mr. Devis much applause, and established him as an artist of the first talent. After a life full of vicissitudes, this man of genius fell a victim to the most distressing of all attacks—a stroke of apoplexy. He was remarkable for a facility with his pencil, the harmony of his colours, his taste in the grouping of figures, and the exquisite finishing of his works, which have been extolled by most of his brother artists. He died on the 11th of February, 1822, at his house in Caroline-street, Bedford-square, leaving two orphan girls to deplore his loss.

DEWIT, *see* WIT.

DEYNUM (JOHN BAPTIST VAN). He was born at Antwerp in 1620. His subjects were portraits in miniature, and also history and landscapes in water-colours, which he executed with neatness, judgment, and taste. The greater part of his performances were purchased by the Emperor and the King of Spain; and his works were admired for the delicacy of touch, the sweetness of colouring, the exquisite manner in which they were finished, and for elegance of composition. He died at Antwerp in 1669.

DEYSTER (LOUIS). He was born at Bruges in 1656, and studied under John Maes, a painter of portrait and history, after which he perfected himself in the knowledge of the true principles of design and colouring, by studying the antiques, and best modern productions at Rome, from whence he removed to Venice, where he spent six years in copying the beautiful compositions of the greatest masters of that school. On his return to his own country, he led so retired a life, that he was scarce known even

in his own city, though he had abundant merit, and his works were generally admired. At last necessity compelled him to engage in several performances for the public, which introduced him to the world, and both enriched him and raised his reputation. At Bruges, he painted two excellent pictures: the one Rebecca with Abraham's Servant at the Well; and the other Judith and Holofernes. But his best compositions are three pictures in the church of St. James, the subjects of which are the Crucifixion; the Resurrection; and the Death of the Virgin. Deyster composed in a grand style, and much in the taste of the Italian school; he gave great elegance to the airs of his heads, and to the extremities of his figures; his draperies are loose and light, so as to make the naked of the limbs perceptible, and the folds are large and well chosen; his colouring is warm, and the shadows were glazed, in the finishing, with a composition called sphaltum. In his carnations he resembled Vandyck, and in his manner he rose above all the Flemish painters of his time. He died in 1711, leaving a daughter, *Anna Deyster*, who painted landscapes; but was chiefly remarkable for the exactness with which she imitated the works of her father. Some historical pictures painted by her are in the churches of Bruges, where she died at the age of fifty, in 1746.

**DIAMANTINI (GIUSEPPE CAVALIERE).** He was born in Romagna about 1660, and resided most of his life at Venice, where he became distinguished, not only as a painter, but also as an engraver. In the church of St. Moyse is a picture by him, the subject of which is, the Wise Men's Offering, well designed and admirably executed. His plates however are more numerous than his paintings.

**DIEPENBECK (ABRAHAM VAN).** This artist was born at Boisle-Duc in 1607; and at first practised painting on glass, in which art he was supposed to be superior to any of his time. Some of his performances in that line are still admired, particularly the Works of Mercy in the windows of the Cathedral at Antwerp. After going to Italy, he quitted this profession for oil painting, and to perfect himself, became the scholar of Rubens. His invention was fertile, his genius great, and his execution spirited. His great fault was that of undertaking too many things: for such was his rapidity, that the publishers continually applied to him to furnish designs for their works, among which was the celebrated Temple of the Muses. As a painter he imitated Rubens closely, his colouring was good, and he had a great knowledge of

the *chiaro-oscuro*. In the church of the Carmelites at Antwerp, is a fine picture by him, of the Virgin in the Clouds, with St. Elias; and in that of the Recollets, there are others said to be equal to those of Vandyck. He came to England in the reign of Charles I. and made designs for the Duke of Newcastle's book on Horsemanship. He died at Antwerp in 1675.

**DIEPRAAM (ABRAHAM).** He was born at the Hague in 1655. This artist was at first instructed by Dirk Stoop, the father of Peter Stoop the battle painter; but afterwards he studied under Hendrick Zorg; though his principal improvement was derived from the precepts of Adrian Brouwer, whose style of design, manner of colouring, and handling, he imitated very closely. But, unhappily, he copied his master Brouwer, not only in his pencil, but also in his morals; and by that means his time was unprofitably consumed, his substance dissipated, and the talents with which nature had liberally endowed him were impaired. His first pictures were much esteemed, and deservedly; some of them being as transparent in their colour, and as well composed as many of Brouwer's. But when he gave himself up to a vicious course of life, his hand forgot its former execution, and even his ideas were confused. His irregularities reduced him to great poverty, and he died in an hospital, though he had abilities which, properly exerted, would have rendered him happy and famous.

**DIEST (ADRIAN VAN).** He was born at the Hague in 1655, where he was instructed by his father, who was a painter of sea-pieces. At the age of seventeen he came to England, and was employed by the Earl of Bath in taking views on the coast of Devon and Cornwall, by which he acquired a fine taste for landscape. He wanted, however, that excellence, at which he might have arrived, had he seen the beautiful scenery of Italy and the works of the great masters, who were eminent in the style which he cultivated. Some of his pictures, finished in his best manner, have great clearness and transparence in the colouring, and a peculiar tenderness in the distances; they are truly fine in the skies, have an uncommon freedom in the clouds, and an agreeable harmony through the whole. But as he was often obliged to paint for low prices, there is a great disproportion in his works. The narrowness of his circumstances depressed his genius, and rendered him inattentive to fame, being solely anxious to provide for his family. The figures in his landscapes were frequently inserted by Adrian Coloni, his brother-in-law. Van Diest etched some landscapes from his own designs. He died in London in 1704.

**DIETRICH, or DIETRICY (CHRISTIAN WILLIAM ERNEST).** He was born at Weimar, in Saxony, in 1712, and received the first rudiments of the art from his father, who was a painter of moderate talents. Afterwards Christian studied under a landscape painter named Alexander Thiele; and in 1742 he went to Italy, as a pensioner of the court of Dresden. His chief merit lay in successfully imitating the works of Rembrandt, Ostade, Poelemburg, and Salvator Rosa, though he had much original excellence. He painted historical subjects, enriched with landscapes, in a good style. He was also an engraver, and produced a number of capital prints, some of which are very rare. He died at Dresden in 1774.

**DIETZSCH (JOHN CHRISTOPHER).** He was born at Nuremberg in 1710, and became both a painter and engraver of considerable merit. He excelled in landscape, his etchings of which are much in the style of Waterloo. He had a brother, *John Albert Dietzsch*, who engraved several views in Germany about the year 1760.

**DISCEPOLI (GIOVANNI BATTISTA).** This artist was born at Lugano in 1590. Being a cripple he obtained the name of *Il Zoppo di Lugano*: but he was an excellent painter, and his works in the churches of Milan show that he was a master of design, composition, and colouring. His principal performance is the picture of St. Teresa at Como. He died in 1660.

**DOBSON (WILLIAM).** This eminent artist was born in London in 1610. His father was master of the Alienation Office, but by his extravagance reduced his family to poverty, so that this son was under the necessity of becoming an apprentice to Peake, a stationer and picture-dealer. In this situation he gave proofs of his genius in some portraits, which he painted after life, in which however he had some instructions from Francis Cleyn. He had also the advantage of copying some of the works of Titian and Vandyck. By this course of study and practice he improved so remarkably, that a picture of his, being exposed in the window of a shop on Snow-hill, so much caught the eye of Vandyck in passing, that he inquired after the painter, and found him at work in a garret. Vandyck soon relieved him from a situation so unworthy of his merit, and furnished him with every thing requisite for his appearance in a character suitable to his talents. He afterwards recommended him to Charles I., who took him into his service, kept him at Oxford as long as he continued there, sat to him often for his portrait, and distinguished him by the name of the English

Tintoret. While at Oxford, he also painted the portraits of the Prince of Wales, Prince Rupert, and many of the nobility. It is to be lamented that an artist born with such talents and genius should have wanted those advantages which might probably have raised him to the highest excellence, had he been furnished with an opportunity of examining the productions of the illustrious masters of Rome and Venice. He was certainly one of the most eminent painters of his time; and an equal honour to the art and to his native country. His manner is bold and free, and has abundance of sweetness, with a charming tone of colour; and though inferior to Vandyck in the gracefulness of his figures, yet he gave life, dignity, and sentiment to his portraits; and for truth, character, and resemblance, few have surpassed him. At Wilton there is a picture of the Decollation of St. John, by Dobson, which is in a good style, though the colouring is rather cold; the idea of St. John is said to have been taken from Prince Rupert; and at Blenheim, Northumberland-house, and Chatsworth, are several capital pictures of this artist, who died poor, in St. Martin's-lane, in 1646.

DOES (JACOB VANDER, the *Old*). He was born at Amsterdam in 1623, and was the disciple of Nicholas Moyaert, on leaving whom he quitted Holland, and travelled to Italy, where he arrived in a very necessitous condition, and was supported by the Bentvogel Society. He spent several years at Rome, designing and painting with incessant application, and at last adopted the manner of Bamboccio, whose works he made the model of his performances. He was so diffident of his own abilities, as to be often displeased with his work, after exerting his utmost pains and industry; and frequently he grew melancholy, by imagining that he observed others arrive at greater perfection than himself. This morose and fretful temper rendered him disagreeable to all his acquaintance in Italy, and compelled him to return to his own country. The only friend who did not forsake him was Karel du Jardin; yet these two painters were as opposite in their style as they were unlike in disposition; Jardin loved to paint what was clear and cheerful; Vander Does was fond of the brown and dark, and his pictures seemed to partake of the gloominess of his mind. Yet in the composition of his landscapes his taste was noble, and the small figures with which he adorned them were well designed, and touched with spirit; the animals also, which were chiefly sheep or goats, were painted with truth and delicacy. He understood well the chiaro-oscuro, and grouped his figures with judgment. After his return to Holland he married a person

of fortune, and obtained considerable wealth by his profession. His pictures brought higher prices during his life than after his death, though many of them have extraordinary merit. Vander Does etched several landscapes from his own designs. He died at Amsterdam in 1673.

DOES (SIMON VANDER). He was the eldest son of the preceding, and was born at Amsterdam in 1653. He was instructed by his father, and chose the same subjects, style, and manner of painting. He went first to Frizeland, in order to follow his profession in that country; but not receiving sufficient encouragement, he determined to visit England, where he resided about a year, and returned to the Hague. In that city he found employment equal to his desire, but became depressed in his circumstances, as well as in his spirits, by the extravagance of his wife, who squandered away all that his industry could procure; and when she died, left him involved in debts and misery. Though he excelled in landscape and cattle, he sometimes painted portraits, which, in the touch and colouring, resembled those of Gaspar Netscher; and if he had not indulged himself in a retired course of life, that branch of the art would have proved more advantageous to him than the usual subjects of his pencil. There is something extremely pleasing in all his pictures; and though his figures generally want elegance, and his colouring rather inclines to the yellow and light brown, there is so much correctness in his cattle, such freedom and ease in his touch, such agreeable distances, such pleasing forms in his trees, such transparency and delicacy in his colouring, and such a look of nature, with the simplicity of rural life in his pastoral subjects, as must always render his works valuable. Simon Vander Does etched some plates of landscapes with cattle. He died very poor in 1717.

DOES (JACOB VANDER, the *Young*). He was the second son of old Jacob Vander Does, and was born at Amsterdam in 1653. He studied first under Karel du Jardin, with whom he continued till that painter went to Rome; and then he became a disciple of Netscher, on quitting whom he sought improvement from the instruction of Gerard Lairesse. We are told that when Vander Does had spent three or four weeks on a particular picture, and did not thoroughly like it, though it was admired and commended by those who saw it, particularly his brother, he cut it in pieces, and began another of the same subject, in which he was so successful, that Mr. de Graaf, to whom it was presented, appeared wonderfully struck with the beauty of the performance, made

large presents to the artist, and recommended him to the favour of Mr. Heemskirk, ambassador from the States of Holland to the King of France. Vander Does was highly pleased at the prospect of displaying his talents at Paris; and it is probable that he might have raised his fortune and reputation to a high degree, if he had lived to finish the works which the nobility of that kingdom had commissioned him to execute. He died in 1693.

**DOLABELLA (TOMMASO).** This artist was born at Belluno about 1579. He became the pupil of Antonio Vassillacchi, called *Aliense*, and excelled in portrait painting, which he practised at the court of Sigismond, the third king of Poland. He sometimes painted historical subjects.

**DOLCI (CARLO OR CARLINO).** This master was born at Florence in 1616, and was a disciple of Jacopo Vignali. His first attempt was a whole figure of St. John, painted when he was only eleven years of age, which received extraordinary approbation. Afterwards he painted the portrait of his mother, which gained general applause, and from that time his new and delicate style procured him much employment at Florence, and other parts of Italy. He was particularly fond of painting sacred subjects; and his works are easily distinguished, not so much by any superiority to other great artists in design or force, as by the delicacy with which he perfected all his compositions, by a pleasing tint of colour, improved by a judicious management of the chiaro-oscuro, which gave his figures a surprising relief, by the graceful airs of his heads, and a general harmony, accompanied with exquisite finishing. His pencil was tender, his touch inexpressibly neat, and his colouring transparent, though he has often been censured for the excessive labour bestowed on his pictures; and also for giving his carnations more of the appearance of ivory than the look of flesh. In his manner of working he was remarkably slow; and it is reported of him, that his brain was affected by seeing Luca Giordano despatch more business in four or five hours than he could have done in as many months. In the Palazzo Corsini, at Florence, is a picture of St. Sebastian, painted by Carlo Dolci, the figures in which are half the natural size. It is extremely correct in the design, and beautifully coloured; but too much laboured. In the Palazzo Ricardi is another picture of the Four Evangelists, the figures as large as life, at half length: it is a lovely performance, nor does there appear in it that excessive finishing which distinguishes his other works. The two best figures are St. Matthew and St. John, particularly the latter, which is excellent in the design, the character

admirable, and the whole well executed. The Marquis of Exeter has a fine picture by this master, of Christ breaking the Bread; and there is another in the Pembroke collection at Wilton, of which the subject is the Virgin; it is ornamented with flowers, painted by Mario da Fiori. The Madonnas of Carlo Dolci exhibit uncommon delicacy and pathetic emotion; and the colouring in all his pictures is sweetly harmonious. Carlo died in 1686, leaving a daughter, named *Agnese*, who also painted some historical pictures, but excelled chiefly in copying those of her father.

DOMENICHINO, or DOMENICO (ZAMPIERI). This admired master, whose family name was Zampieri, was born at Bologna in 1581. He received his first instruction in painting from Denis Calvart; but afterwards he became a disciple of the Caracci, and continued in that school for a long time. The great talents of Domenichino did not unfold themselves so early as in other painters; he was studious, thoughtful, and circumspect; which, by his companions, was misunderstood for dulness. But the intelligent Annibale Caracci, who observed his faculties with more attention, and knew his abilities better, testified of Domenichino, that his apparent slowness of parts would in time produce what would be an honour to the art of painting. He persevered in the study of his art with incredible application, and daily made such advances, as enabled him at last to appear in an honourable light, even among the most famous artists that have ever appeared. It is acknowledged generally, that his thoughts were judicious from the beginning, and that they were afterwards elevated, so as to want but little of reaching the sublime; and whoever will consider the composition, design, and expression in his Adam and Eve, his Communion of St. Jerome, and in the picture of the Death of St. Agnes, at Bologna, will readily perceive that they must have been the result of genius, as well as of just reflection; though M. de Piles says he is in doubt whether Domenichino had any genius or not. That ingenious writer seems willing to attribute every degree of excellence in Domenichino's performance to labour or good sense, or any thing but genius; yet how any artist could, according to his own estimate, in the scale of painters, be on an equality with the Caracci, Nicolo Poussin, and Leonardo da Vinci, in composition and design, and far superior to them all by several degrees in expression, and approach near to the sublime, without having a genius, or even without having an extraordinary good one, seems not easily reconcilable. If the productions of an artist must always be the best evidence of his



having or wanting a genius, the compositions of Domenichino must ever afford sufficient proofs in his favour. As to correctness of design, expression of the passions, and simplicity and variety in the airs of his heads, he is allowed to be little inferior to Raffaele; and yet, his attitudes are but moderate, his draperies rather stiff, and his pencil heavy. However, as he advanced in years and experience, he advanced proportionably in merit, and the latest of his compositions are his best. There is undoubtedly in the works of this eminent master, what will always claim applause, what will for ever maintain his reputation, and place him among the number of the most excellent in the art of painting. One of the chief excellencies of Domenichino consisted in his landscapes; and in that style, the beauty arising from the natural and simple elegance of his scenery, his trees, his well broken grounds, and in particular the character and expression of his figures, gained him as much public admiration as any of his other performances. The Communion of St. Jerome, and the Adam and Eve, are too well known to need a description, and they are universally allowed to be capital works, especially in the expression. In the Palazzo della Torre at Naples there is a picture by Domenichino, representing a Dead Christ on the knees of the Virgin, attended by Mary Magdalen and others. The composition of this picture is very good, and the design simple and true; the head of the Magdalen is full of expression, the character excellent, and the colouring tolerable; but, in other respects, the penciling is dry, and there is more of coldness than harmony in the tints. In the church of St. Agnes, at Bologna, is an altar-piece which is considered as one of the most accomplished performances of this master, and shows, in a true light, his taste, judgment, and genius. The subject is the Martyrdom of St. Agnes, and the design is extremely correct, without any thing of manner. The head of the Saint has an expression of grief, mixed with hope, that is wonderfully noble; and he has given her a beautiful character. There are three female figures grouped on the right, which are lovely; with an uncommon elegance in their forms, admirably designed, and with a tone of colour that is beautiful. Their dress, and particularly the attire of their heads, is ingenious and simple; one of this master's excellencies consisting in that part of contrivance. In short, it is finely composed, and unusually well penciled, though the general tone of the colouring partakes a little of the greenish cast, and the shadows are rather too dark; yet that may probably have been occasioned, or increased, by time. Some writers, however, give a lower character

of this master, and charge him with being too much of a mannerist, and as wanting dignity; yet it is admitted even by the severest of these critics, that the Cure of the Demoniac Boy, among the frescoes, at Grotto Ferrata, manifests a sublimity of conception, little if at all inferior to Raffaele. How closely he imitated his instructors, appeared in the Communion of St. Jerome, where he took Agostino Caracci for his pattern; and in the Distribution of Alms, in the picture of St. Cecilia, he had Annibale Caracci for his model. Domenichino was made chief architect of the apostolical palace by Pope Gregory XV. He was also well versed in music; but he loved solitude, and it was observed, that as he went along the streets he was in the habit of noticing the attitudes and expressions of persons, and sketching them in his pocket-book. He was of a mild temper and courteous deportment; notwithstanding which, he could not avoid envy and malice. At Naples he was so ill used by some of his own profession, that they persecuted him by the basest arts, and wearied him out of life. He died (not without suspicion of poison) in 1641.

**DOMINI (GIROLAMO).** This artist was born at Corregio in 1681. He became successively the scholar of Francesco Stringa, Giuseppe del Sole, and Carlo Cignani. He obtained much employment not only for altar-pieces, but for easel pictures; all of which he executed in a masterly style. He died in 1739.

**DOMENIQUE (JEAN).** This painter was a native of France, and a disciple of Claude Lorraine. He lived mostly at Rome, and was remarkable for his wonderful exactness in imitating the style and colouring of his master. He died in 1684.

**DOMINIC (CAVALIERE).** He was a native of Rome, and studied under Pomeranio, whose manner he followed. The pope, for some of his works, conferred on him the honour of knighthood. He died at the age of 45, in 1640.

**DOMINICI (FRANCESCO).** This artist was a native of Trevigi, and died about 1600. He painted an ecclesiastical procession in the dome of the great church of his native city; and he also excelled in portrait. He died in the prime of life.

**DOMINICI (BERNARDO).** He was born at Naples, and studied landscape under Joachim Francis Beisch, a German painter; but Dominici also excelled in the style of Bamboccio. He wrote two volumes of a work entitled, "*Vite de Pittori, Scultori, ed Architetti Napolitani*," printed at that place in 1741.

**DONALDSON (JOHN).** This artist was born in 1737, at Edinburgh, where his father was a glover in low circumstances, much addicted to metaphysical reveries, of which his son unfortunately inherited a double portion, but without his father's prudence, who never suffered his abstractions to interfere with his business. While a child, young Donaldson was constantly occupied in copying every object he saw, with chalk, on his father's cutting-board. This propensity was encouraged, and at the age of twelve or thirteen, young Donaldson had acquired some reputation as a drawer of miniature portraits in Indian ink, by which he was enabled to contribute to his own support and that of his parents. At the same time he was admired for his skilful imitations of the old engravers, which he executed with a pen so correctly, as sometimes to deceive the eye of a connoisseur. After passing several years in Edinburgh, he came to London, and for some time painted portraits in miniature with success; but unfortunately he began to fancy that the taste, policy, morals, and religion of mankind were all wrong, and that he was born to set them right. His profession now became a secondary object, and whether from jealousy or insanity, he used to declare that Reynolds must be a dull fellow to devote his life to the study of lines and tints. The consequence was a neglect of business, which of course soon left him none to mind. In the mean time, he published a volume of poems, and an Essay on the Elements of Beauty, in both which merit was discoverable. Before he took a disgust to his profession, he made an historical drawing, the subject of which was the Tent of Darius; it was honoured with a prize by the Society of Arts. He also painted two subjects in enamel, the Death of Dido, and Hero and Leander, which likewise obtained rewards from that institution. Among his various pursuits he cultivated chemistry, and discovered a method of preserving not only vegetables of every kind, but the lean of meat, so as to remain uncorrupted during the longest voyages. For this discovery he obtained a patent; but want of money, and native indolence, with a total ignorance of the affairs of life, prevented his deriving any advantage from it. The last twenty years of his life were years of suffering. His eyes and business failing, he was often in want of common necessities. He died at Islington, Oct. 11, 1801. Mr. Edwards attributes to him, but erroneously, an anonymous pamphlet entitled, "Critical Observations and Remarks upon the Public Buildings of London."

**DONATI (BERTOLO).** This artist was born at Venice in 1540, and died there in 1601. He painted historical subjects in a cor-

rect style, and with considerable power of execution in colouring and design.

**DONATO (—)**. This ancient painter was born at Venice in 1429. He studied under Jacobello, and acquired some distinction in his day for historical subjects. He died in 1478.

**DONCKER (JOHN)**. This painter was born at Gouda in 1610, and proved a very excellent artist; but died in the flower of his age. His great abilities may be judged of by one picture, preserved in his native city, in which are several portraits of persons of distinction at Gouda, and it is painted with so much freedom of pencil, and such strength of colour, that it looks more like the work of an experienced and accomplished master, than the performance of so young a professor of the art.

**DONCKER (PETER)**. He was born at Gouda in 1612, and was a disciple of Jacques Jordaens, with whom he continued, till he had made a good progress in the knowledge of colouring and penciling; but being desirous of acquiring a better taste of design, he determined upon going to Rome, where he resided seven years, studying after the antiques, and the most celebrated paintings. At his return to his own country his improvement was so visible, as to procure him sufficient employment from persons of the highest rank. He painted historical subjects, and died in 1668.

**DONDUCCI (GIOVANNI ANDREA)**. This painter, who is sometimes called *Il Masteletta*, was born at Bologna in 1576, and studied first in the academy of the Caracci; but being of an intractable disposition, and impatient of restraint, he left that seminary, and affected a new style of his own invention, founded partly, however, on that of Parmegiano. This novelty had some followers for a time, and Donducci obtained considerable employment at Bologna. He also painted landscapes in the manner of his old masters, which did him credit. There are several historical pictures by him in the churches of Bologna, where he died in 1655.

**DONI (ADONE, OR DONE)**. He was born at Assisi in 1472, and studied under Pietro Perugino, whom he greatly excelled. In the church of St. Francesco, at Perugia, is a painting by him of the Last Judgment, which exhibits great truth and force of colouring. He died at Rome in 1560.

**DONOSA (JOSEPHO)**. This Spanish artist was born in 1628. He studied under his father, who was a painter of moderate

talents, but afterwards he became a scholar of Francesco Fernandez, at Madrid, on leaving whom he went to Italy, to perfect himself in design and colouring. He excelled in perspective and architecture. He died at Madrid in 1686.

**DORIGNY (MICHAEL).** He was born at St. Quintin in France in 1617, and had for his master Simon Vouet, whose daughter he married. He adopted the manner of Vouet in painting historical subjects, but he is chiefly known by his engravings, which were mostly after the pictures of his father-in-law, to whom he was much attached. He died at Paris in 1665. His eldest son Nicholas was an admirable engraver, and in 1711 came to England, where he executed the plates of the Cartoons after Raffaele, for which he was knighted by George I. He died at Paris in 1746.

**DORIGNY (LOUIS).** He was the son of the preceding, and was born at Paris in 1654. The rudiments of the art he received from his father, till he was ten years of age; but being then deprived of his instructor, he became a disciple of Le Brun. In that school he made a considerable progress; but being disappointed of the first prize at the academy, he went to Italy, and studied for several years at Rome, Venice, and Verona, which last city he chose for his residence. He is praised by the French writers for his ready genius, lively colouring, and spirited pencil; yet even they acknowledge that a sketch for a ceiling which he produced at Paris, representing the fall of Phaeton, was so much discommended, that in disgust he returned to Verona, where he died in 1742. The principal work of this painter is the dome of the great church at Trent. He also engraved about forty plates in a good style, some after Raffaele, and others from his own designs.

**Dossi (Dosso).** He was born at or near Ferrara in 1490, and became the disciple of Lorenzo Costa, after which he visited Rome and Venice, with his brother, and continued there eleven years, studying the works of the best masters. The two brothers painted in conjunction, and were much employed by the Duke of Ferrara. Dossi excelled in portrait and historical subjects, and among the rest painted the likeness of Ariosto, who in return has celebrated the praises of the two brothers. The churches of Ferrara possess several of Dosso's works, and there are also some in the Dresden gallery. He died at Ferrara in 1560. *Giovanni Battista* excelled in landscapes, the figures in which were painted by his brother.

**DOUDYNS, or DODOENS (WILLIAM).** This artist was born at the Hague in 1630, and learned to draw and design from Alexander Petit, an inconsiderable artist; but as soon as he had acquired a competent degree of skill, and a tolerable readiness of hand, to complete his knowledge he went to Italy. He continued at Rome twelve years, copying and designing such works of the best ancients and moderns as could most conduce to his improvement, particularly the statues and basso relievos, by which method he formed a style of composition that was much admired. On his return to the Hague he met with an honourable reception, was employed in several grand works, and appointed director of the academy. Doudyns had a grand manner of designing and composing his subjects; the correctness of his outline in the naked figures is remarkable, and he also gave them elegant and delicate forms. His draperies are well cast, broad, light, and natural, and his pencil is free and firm; so that his pictures have been considered by many as the product of an Italian invention, taste, and design. Among many excellent works of this master at the Hague, is one, the subject of which is the Wisdom of Solomon. Doudyns was one of the founders of the academy at the Hague, where he died in 1697.

**DOUFFLEST (GERARD),** a Flemish painter, was born at Liege in 1594. He studied under John Taulier, and then went to Antwerp, where he became the scholar of Rubens; after which he travelled to Italy. By his assiduity he attained a correct style, designed well, and executed some good historical pictures at Liege, where he died in 1660.

**DOUGHTY (WILLIAM).** This artist was born in the city of York, where he practised portrait painting with considerable success, about the year 1780. He also scraped several plates in mezzotinto, among which were some portraits from the paintings of Sir Joshua Reynolds.

**DOUVEN (JOHN FRANCIS).** He was born at Ruremonde in 1655, and was the scholar of Gabriel Lambertin, of Liege. After learning design and colouring from that master, he studied under the direction of Christopher Puitlink, a nephew of Lambertin's, who excelled in landscape and animals. Soon after this he obtained the patronage of Don John de Velasco, superintendent of the finances at Ruremonde, for Charles II. King of Spain. That nobleman, who possessed a valuable collection of the works of the best masters, employed Douven for three years in copying the principal pictures of his cabinet; by which he improved his

knowledge, and acquired a sounder judgment, purer taste, a more elegant style of composition, and a better manner of handling than he had before. Douven would probably have pursued the historical style, if he had not been invited to the court of Dusseldorp, where his first work was to paint the portraits of the duke, and other noble personages. Proving successful beyond his expectations, he became attached to that branch of painting. He afterwards attended his patron to Vienna, where he painted the portraits of the emperor and empress, for which he was amply rewarded, besides receiving a chain and medal of gold. He was likewise employed at the courts of Portugal, Denmark, Modena, and Tuscany; and at the latter, the grand duke ordered the portrait of Douven, painted by himself, to be placed in the gallery of painters. His pictures are not only well coloured and well penciled, but have great force and spirit, with a strong likeness, and an amiable and majestic air, principally occasioned by his placing the eyes of his figures with so much judgment, that they gave dignity, life, thought, and expression to every character. He also painted history in small, in which style his composition is good, his design correct, and much in the taste of the Italian school. In the collection of the King of France are two of his pictures; one is a Holy Family; and the subject of the other is Susanna and the Elders. He died in 1727.

DOUW (GERHARD). This admirable artist was the son of a glazier, and was born at Leyden in 1613. He received his first instructions in drawing from Dolendo, an engraver; and next from Peter Kowenhoorn, a painter on glass; but at the age of fifteen he became a disciple of Rembrandt, in whose school he continued three years, and then found himself qualified to study nature. From Rembrandt he learned the true principles of colouring, and obtained a complete knowledge of the chiaro-oscuro; to which he added a delicacy of pencil, and a patience in working up his colours to the highest degree of neatness, superior to any other master. He therefore was more pleased with those pictures of Rembrandt which were painted in his youth, than those by which he was distinguished in his more advanced age; because the first seemed finished with greater care, the latter with more boldness, freedom, and negligence. But though his manner appears so different from that of his master, yet it was to Rembrandt alone that he owed his excellence in colouring, by which he triumphed over all the artists of his time. His pictures are usually of a small size, with figures so exquisitely

touched, transparent, and delicate, as to excite both astonishment and pleasure. He designed every thing after nature, and with such exactness that each object appears as perfect as nature itself, in colour, freshness, and force. His general manner of painting portraits was by the aid of a concave mirror, and sometimes by looking at the object through a frame with many squares of fine silk. But the latter custom is disused, as the eye of a good artist seems a more competent rule, though the use of the former is still practised by painters in miniature. It is incredible what vast sums have been given, and still are, for the pictures of Douw, not only in his own country, but also in Italy, and every part of Europe; for he was exceedingly curious in finishing them, and patient beyond example. Of that patience Sandrart gives a strong proof. Having once, in company with Bamboccio, visited Douw, they could not forbear admiring the prodigious neatness of a picture which he was then painting, in which they took particular notice of a broom; and on expressing their surprise at the accurate finishing of that minute object, Gerhard told them he should spend three days more in working on it before he should think it complete. In a family picture of Mrs. Spiering, the same author says, that the lady had sat five days for the finishing one of her hands, leaning on an arm-chair. For this reason, not many would sit to him for their portraits; and he therefore indulged himself mostly in works of fancy, in which he could introduce objects of still life, and employ as much time on them as suited his inclination. Houbraken testifies, that his great patron, Mr. Spiering, allowed him a thousand guilders a year, and paid beside whatever he demanded for his pictures, some of which he purchased for their weight in silver; but Sandrart, with more probability, assures us, that the thousand guilders were paid to Gerhard on condition that the artist should give him the option of every picture he painted. Douw was incontestably the most wonderful in his finishing of all the Flemish masters. Every thing that came from his pencil is precious, and his colouring has exactly the true and lovely tints of nature; his colours neither appear tortured, nor is their vigour lessened by his patience; for whatever pains he took, there is nothing of labour or stiffness in his pictures, which besides are remarkable, not only for retaining their original lustre, but for having the same beautiful effect at a proper distance, as when brought to the nearest view. The most capital picture of Douw, in Holland, was not long since in the possession of the widow Van Hoek, at Amsterdam; it was of



a size larger than usual, being three feet high, by two feet six inches broad, within the frame. In it two rooms are represented ; in the first (where there appears a curious piece of tapestry, as a separation of the apartments) is a figure of a woman giving suck to a child ; at her side is a cradle, and a table covered with tapestry, on which is placed a gilt lamp, and some pieces of still life. In the second apartment is a surgeon's shop, with a countryman undergoing an operation, and a woman standing by him, with several utensils. The folding-doors show on one side a study, and a man making a pen by candlelight ; and on the other side is a school, with boys writing and sitting at different tables ; the whole lighted in an agreeable and surprising manner ; every object being expressed with beauty, truth, and astonishing force. It was his peculiar talent to show, in a small compass, more than other painters could express in a much larger extent. At Turin were several pictures by Gerhard Douw, wonderfully beautiful ; especially one of a Doctor attending a sick Woman, and examining a urinal. The execution of that painting is astonishingly fine ; and although the shadows appear a little too dark, the whole has an inexpressible effect. This, with many others, fell a prey to the French plunderers, who carried the whole to Paris. In the gallery at Florence is a night-piece by candlelight, which is exquisitely finished ; and in the same apartment is a Mountebank, attended by a number of figures. Of this picture Sir Joshua Reynolds did not think very highly ; the heads, he says, have no character, and the only humorous incident in it is of a dirty description, being that of a woman clouting her child. The same great and candid judge deemed the single figure of a woman holding a hare, which picture was in Mr. Hope's collection, more valuable than the boasted performances of Douw's, which seem to have excited admiration on account of their labour. This excellent artist died very rich in 1674.

DOYEN (GABRIEL FRANCIS). This artist, born at Paris in 1726, was a pupil of Vanloo, and subsequently spent several years in Italy, sedulously studying the works of the great masters, at Rome, Naples, Bologna, Venice, and other places. On his return to his native land, he acquired a high reputation as an historical painter. His picture of the Death of Virginia gained him admission into the French Academy. At the beginning of the revolution, the Empress Catherine prevailed on him to settle in Russia ; and he continued to reside in that country till his decease, which took place in 1806.

**DOZELLO (PIETRO IPPOLITO DEL).** This artist was born at Naples in 1405, and studied under Cola Antonio. He distinguished himself both in painting and architecture. He died at Naples in 1470.

**DRAGHI (GIOVANNI BATTISTA).** He was born at Genoa in 1657, and studied under Domenico Piola, whose style he imitated very successfully. Most of his works are at Parma and Placenzia. Though his frescoes are fine, and evince the genius of a master, his paintings in oil are superior. In the convent of the Franciscans at Placenzia is a painting by him of the Death of St. James, of which good judges speak in high terms. He died in 1712.

**DRILLENBURG (WILLIAM VAN).** This artist was born at Utrecht in 1625, and learned landscape painting, for his amusement, from Abraham Bloemart; but made it afterwards his whole study, and practised it as a profession. On quitting Bloemart, he imitated the style of John Both, in the choice of his subjects and situations, his trees, skies, and distances; and he might have stood in competition with him, if his colouring had more of the look of nature, or if his touch had been as light, free, and delicate, as the touch of that excellent artist. But with all his industry he could never arrive at that beauty of colouring which distinguishes the landscapes of Both. He was very assiduous at his work, and generally drew those designs at night which he intended to paint the next day; and he took so much delight in the practice of his art, that he often suffered a whole month to pass away without once walking abroad. Houbraken was the scholar of this master.

**DROLLING (MARTIN).** This artist was born at Berghem, near Colmar, September 19, 1752. He was early distinguished for his great taste for drawing; and in order to improve himself in this art, he went to Paris, with a view of working under the ablest masters, and studying the best models. He first became a portrait painter, in which line he succeeded very happily. The *penchant* of Mr. Drolling attracted him towards the imitation of nature; and this sentiment of truth, the first germ of talent, was seasoned by the sight of some little Dutch pictures. Struck with the manner in which familiar subjects were represented in these paintings, he attempted to imitate them. His first efforts were successful, and he continued to improve in that class till his death, insomuch that his last picture was perhaps his masterpiece. Correct in his design, faithful in his colouring, his touch firm and animated, yet

free ; his choice of objects, though taken from common life, never contained any thing ignoble. Such was the general outline of his talent ; and the productions of his pencil have always been much esteemed by amateurs : the Charitable Lady, the Confessional, the Milk-Maid, the Foreign Merchant, the Orange Vender, and School-Mistress, will ever occupy a distinguished place in the finest collections. He died at Paris, in April, 1807.

**DROOGSLOOT (—).** Some affirm that this artist was born at Dort in 1650, and others say he was a native of Gorcum ; but certainly the greater part of his life was spent at the former place, where he was very much encouraged and employed. He is supposed to have been the scholar of Henry Mompers, and his subjects were all taken from nature, being views of towns, villages, or cities, which are represented with so much truth and exactness, as to make them readily known at a first view. He painted also fairs, markets, and village revels, with a multitude of figures, or parades of military exercises. His landscape is pleasant in the colouring, the skies clear, the distances well observed, and the perspective of the buildings true ; but his figures are mostly disagreeable forms, though there is much of nature in their actions, attitudes, and occupations.

**DROST (—).** This painter was born at Amsterdam in 1638, and studied under Rembrandt, whose manner he followed with a bold pencil and strong colouring. On quitting the school of Rembrandt, he went to Rome, and lived there for several years, in a thorough intimacy with Carlo Lotti, and other eminent painters, by whose instructions, and an attention to the finest productions of art, he acquired a taste of design far superior to that of his master. A capital picture by him is one of St. John preaching in the Wilderness, which consists of a great number of figures, with good expression, well grouped, and excellently coloured. He died in 1690.

**DRUYVESTEYN (ARNOLD JANSSE).** This artist was born at Haerlem in 1564, and, according to the testimony of Van Mander, he was a fine painter of landscapes, with small figures, and different kinds of animals. Being a person of fortune, he studied painting merely as an amusement, and practised it out of love to the art, and not to make it a profession. He died in 1636.

**DUBBELLS (JOHN).** This Dutch painter was a scholar of Backhuysen, whose style he followed closely, and with great success. He was living in 1720.

**DUBOIS (EDWARD).** He was born at Antwerp in 1622, and became the scholar of an indifferent painter, named Groenwegen, after which he went to Italy. On visiting Turin, he was taken into the service of the court; but in the reign of King William he came to England, and though very old, practised landscape and portrait painting with great success. He died in London in 1699.

**DUBOIS (SIMON).** He was born at Antwerp, and was the younger brother of the preceding, whom he excelled. His instructor was Philip Wouvermans; after which he came to England, where he painted portraits of a small size, which are commonly distinguished by the laced cravats, the fashion of that time. Originally he painted small battle-pieces, in the taste of the Roman school, and afterwards horses and cattle. Whenever he painted figures, the faces were always neatly finished. He sold several pictures of his own painting for originals of Italian masters, saying that, since the world would not do him justice, he would take care to do it to himself. He had such a demand for his works, that he grew rich, and married the daughter of Vandervelde. He died in 1708.

**DUC (JOHN LE).** This painter was born at the Hague in 1636. He was the scholar of Paul Potter, whose style he imitated so well, that many of his pictures were mistaken for those of his master. After some time he left off painting cattle, to represent conversation subjects, assemblies, and military parades. He also quitted the pencil to become a soldier, and obtained the rank of captain; but after serving with bravery, he returned to his former profession, and was made director of the academy of painting at the Hague, where he died in 1695.

**DUCART (ISAAC).** He was born at Amsterdam in 1630, and painted flowers generally on satin, giving thereby to his objects great lustre and beauty, and representing every object as exact as it appears in its natural bloom, no artist before him having brought that kind of painting to so great a degree of perfection. He resided for a long time in England, and afterwards returned to Holland, where he practised his art with extraordinary success. He died there in 1697.

**DUCCIO (DI BONINSEGNA).** This artist flourished at Florence in the year 1311, at which time he was engaged in painting the grand altar-piece of the cathedral of Sienna. For this work, which occupied the artist three years, he was paid more than three thou-

sand scudi of gold. The front of this painting represented in a large size the Madonna and Saints; and on the sides were various designs from sacred history. To this painter is ascribed the revival of inlaid mosaic work, some of which still remains in the floor of the same church. Duccio is said to have died in 1360.

**DUCHEMIN (CATHERINE).** This female artist was born at Paris in 1630, and died there in 1698. She excelled in painting flowers and fruits, which she finished in a natural and elegant style.

**DUFAU (FORTUNÉ),** a French painter, born at St. Domingo, was a pupil of David, and painted historical subjects with considerable success. He died in 1821. Ugolino in Prison, St. Vincent de Paul, and a Meditating Philosopher, are among his best productions.

**DUFRESNE (CHARLES LOUIS).** A French painter, who was born at Nantes in 1635, and died at Argentin in 1711. He was equally skilful in portrait and historical subjects.

**DUIVEN (JOHN).** A Dutch artist, who was born at Gouda in 1600, and studied under Walter Crabeth; by whose instructions he became a good painter of portraits. He died in 1640.

**DULIN (PETER).** This French painter of history was born at Paris in 1670, and died there in 1748. Nothing more is said of him by the biographers of the arts, and his merit is little known.

**DULLAERT (HEYMAN).** He was born at Rotterdam in 1636, and from his infancy showed a strong genius to painting. His father, who was a picture-dealer, observing with satisfaction the promising talents of his son, placed him with Rembrandt, whose manner of colouring, and style of design, he happily imitated. A capital picture of this artist is a Hermit on his knees, which is executed with so much spirit, that it might have been accounted the work of Rembrandt, if the name of Dullaert had not been marked upon it. Another picture of his, representing Mars in armour, was sold at a public sale at Amsterdam, in 1696, for an undoubted painting of Rembrandt. He usually painted cabinet pictures in history and portrait, all of which displayed suavity, vigour, and a great knowledge of chiaro-oscuro. He died at Rotterdam in 1684.

**DUNZ (JOHN).** This artist was a native of Berne, in Switzerland, and was born in 1645. He became a good painter of flowers and fruits. He died in 1736.

**DUPONT (GAINSBOROUGH).** This artist was the maternal nephew of the celebrated Thomas Gainsborough, in imitation of whom he painted landscapes and portraits. His principal performance is a picture representing the Masters of the Trinity-house, which is in their court-room on Tower-hill, and for which the painter was paid five hundred pounds. He died very young in 1797.

**DUPUIS (PETER).** A French artist, who was born at Montfort Lamauri in 1608, and died in 1682. He excelled in painting flowers and fruits.

**DURER (ALBERT).** This extraordinary artist was descended from an Hungarian family, but his father was a goldsmith at Nuremberg, where Albert was born May 20, 1471. His first instructions he received from Martin Hapse, who taught him a little of drawing and engraving. Afterwards he became a pupil of Michael Wolgemuth, with whom he continued three years. He was also instructed in arithmetic, geometry, and perspective, and at the age of twenty-six ventured to exhibit his works to the public. His first performance was a piece of the Three Graces, represented by as many female figures, having over their heads a globe, on which was inscribed the date of the year, 1497. He also engraved on wood the Life of Christ, in thirty-six pieces, which were so highly valued, that Mark Antonio Franci imitated them on copper, and sold them as the genuine productions of Durer. The latter, hearing of this fraud, was so exasperated, that he set out for Venice, where he complained to the government of the wrong that had been done to him by the plagiarist, but could obtain no other satisfaction than a decree prohibiting Franci from affixing Albert's name to these copies in future. Though Durer did not shine with equal lustre in painting and engraving, his pictures were numerous and much valued. That of Adam and Eve, in the palace at Prague, is one of the best, and there is still to be seen in the same collection a picture of Christ bearing his Cross, which the city of Nuremberg presented to the emperor. Durer also painted the Wise Men's Offering; two pictures of the Passion, and an Assumption, for the monastery at Frankfort, the beauty of which last proved a good income to the monks by the presents they received for showing it. The people of Nuremberg still carefully preserve in the public hall his portraits of Charlemagne, and some emperors of the house of Austria, with the Twelve Apostles, whose drapery was remarkable. Durer sent his own portrait to Raffaele, painted on canvas, without any colouring, or touch of the pencil, only heightened with shades and white, yet exhibiting such

strength and elegance, that the great artist to whom it was presented expressed the utmost surprise at the sight of it. This piece came afterwards into the possession of Giulio Romano, who placed it among the curiosities of the palace of Mantua. Vasari says, that when the prints of Durer were brought into Italy, they incited the painters there to perfect themselves in that kind of art, and to make them their model. As Albert could not execute all his designs while he worked on copper, he bethought himself of working in wood. One of his best pieces in this style is a St. Eustachius kneeling before a stag, which has a Crucifix between its horns. This cut is wonderful, and particularly for the beauty of the dogs, which are represented in various attitudes. John Andreas, a doctor in divinity, sent this piece to a prince of the house of Brunswick, who wrote him a letter, in which he says, "You have extremely obliged me by your new present, a cut which merits a nobler metal than brass, done by the celebrated painter of Nuremberg, and which I think wants nothing unless Zeuxis or Parrhasius, or some person equally favoured by Minerva, should add colours, and the native form." Andreas, in answer, says, "I could easily guess that the Eustachius of Durer would not fail to prove an acceptable present to you, from whatever quarter a performance of that admirable artist came. It is very surprising in regard to that man, that in a rude and barbarous age, he was the first of the Germans who not only arrived at an exact imitation of nature, but has likewise left no second, being so absolute a master of it, in all its parts, in etching, engraving, statuary, architecture, optics, symmetry, and the rest, that he had no equal except Michel Angelo Buonarroti, his contemporary and rival, and left behind him such works as were too much for the life of one man." He lived always in a frugal manner, and with the appearance of poverty. The Emperor Maximilian had a great esteem for Durer, and gave him a considerable pension, with letters of nobility; and Charles V. as well as his brother Ferdinand, King of Hungary, followed that monarch's example in favour and liberality. Durer died at Nuremberg, April 6, 1528. He was married, and had, it is said, a termagant wife; yet some say, that in his representations of the Virgin he took her face for his model. Albert wrote several books in the German language, which were translated into Latin, and published after his death. The principal are, *De Symmetriâ partium in rectis formis humanorum corporum*, folio, printed at Nuremberg in 1532: 2. *De Varietate Figurarum et flexuris partium, et Gestibus Imaginum*, 1534. The figures in these books are from wooden plates, and admirably

executed. As an engraver he is generally allowed to have been the best of his time; but, as a painter, it is observed that he studied only nature in her unadorned state, without attending to those graces which that study might have afforded him, by a judicious choice. His imagination, however, was lively, his composition grand, his execution happy, and his pencil delicate. He finished his works with exact neatness, and was particularly excellent in his Madonnas, but would have done better if he had not encumbered them with heavy draperies. Though he surpassed the painters of his own nation, he could not avoid their defects, such as dryness and formality in the outlines; the want of a just degradation of the tints; an expression without agreeableness; and draperies broad in their folds, but stiff in the forms. He was no observer of propriety of costume in any degree, nor was he acquainted with aerial perspective. Besides the pictures already mentioned, there exist of his, one at Munich, of the battle between Alexander and Darius; at Venice is an *Ecce Homo*; and in the gallery at Florence, besides his own portrait, are the representation of St. Philip and St. James; and an Adam and Eve. It is observed by Mr. Fuseli that the colouring of Durer went beyond his age, and that in easel pictures it as far excelled the oil colour of Raffaele in juice, and breadth, and handling, as Raffaele excelled him in every other quality.

**DURNO (JAMES).** This artist was born in England, but in what county we know not, about the year 1750. His first master was Andrea Casali, and afterwards he studied under the late Mr. West. In 1774 he went to Italy, where he died in 1795. He painted two pictures for Boydell's Shakspeare.

**DUSART (CORNELIUS).** He was born at Haerlem in 1665, and became a disciple of Adrian Van Ostade, whose style he closely imitated. He observed the manners, customs, and passions of the boors and peasants, at their sports, fairs, drinkings, and quarrellings; and thus rendered his compositions very entertaining, in a lively representation of nature, as it appeared in the characters, amusements, and expressions of persons in low life. The imagination of Dusart was remarkably strong, and his memory amazing; for whenever he saw a striking figure which he thought capable of being introduced into a design, he could, at any distance of time, recall the idea of it, and retain every trace of it so distinctly, as to describe it with the same attitude, humour, and natural turn, as if the object were then present before his eyes. He was naturally of a weak constitution, which was still more impaired by



constant application. He was of a retired turn of mind, being no farther fond of company, than as it might promote discourse on his favourite topics of painting, drawing, designs, or prints, of which latter he had a curious collection. His most intimate friend was Adam Dingemans, who was also a great collector of prints and drawings, and a constant visitor of Dusart. Dingemans having one day sat with him for some time, and leaving him only while he went home to fetch a curious drawing, at his return found Dusart lying dead on his bed. This sight affected Dingemans so violently, that he died the same day, and the two friends were interred together in the same church. Dusart had great merit: his colouring is of the school of Ostade; but though he had rather more dignity and spirit than his master, he never could arrive at his general excellence, either in composition or handling. His subjects are full of humour, and they are all real pictures of nature in low life. His figures, as well as those of Ostade, want elegance; but there is abundance of truth in his characters, and a competent degree of transparence in his tints; his perspective is exact, and his local colours true. He died at Haerlem in 1704. Dusart etched some good prints, and scraped others in mezzotinto.

DUVAL (NICHOLAS). He was born at the Hague in 1644, and received his instructions from Nicholas Wieling, a painter of history. On quitting him, he travelled to Italy, and continued at Rome some time, studying the beauties of the antiques, and the compositions of the great modern artists. From thence he went to Venice, where he acquired additional improvement, by studying the numerous works of art in that city. In Italy he became a disciple of Pietro da Cortona, to whose style and manner of composition and colouring he ever after adhered; and returned to his own country with the reputation of being an excellent painter. His merit introduced him to King William III., who employed him in several works at Loo, and intrusted to him the cleaning and repairing of the Cartoons of Raffaele at Hampton Court. He was for this appointed director of the academy at the Hague. The accession of fortune damped his ardour, and hence it is that his works are comparatively but few. In taste and design Duval resembled his master Cortona; and in the saloon of the academy at the Hague is a ceiling of his, which sufficiently shows his genius. He died in 1732.

DUVAL (PHILIP). This artist was a native of France, and studied under Cornelius Le Brun, after which he improved him-

self by a residence in Italy. In the reign of Charles II. he came to England, and painted some historical pictures, particularly one for the Duchess of Richmond, representing Venus receiving from Vulcan the arms of Æneas. This was painted in 1672. Duval died in London in 1709.

**DUVENEDE (MARC VAN).** This painter was born at Bruges in 1674. He went to Italy when very young, and there became a scholar of Carlo Maratti, with whom he continued four years. On his return to his own country, he was employed in several grand works for the churches and convents; but in a few years he grew indolent, by having an easy income independent of his profession; and for several years before his death, he executed nothing of consequence. His pictures, as to composition and colouring, were entirely in the manner of Maratti; he had a good taste of design, an easy and broad manner, full of force; but those which he painted soon after his return from Italy are easily distinguished from those of his latter time, by their superior merit. At Bruges, in the chapel of St. Christopher, is a capital picture of this artist, representing the Martyrdom of St. Lawrence, and in that city is another fine composition of the Idolatry of Solomon. He died in 1729.

**DYCK (DANIEL VANDEN).** He was a native of Flanders, and studied in Italy, where he became painter to the Duke of Mantua, who also appointed him keeper of his gallery. He excelled in portrait, but also painted historical subjects in a good style. Besides painting, he occasionally amused himself with engraving from his own designs. He died about 1670.

**DYER (JOHN).** He was born at Aberglasney, in Caermarthenshire, in 1700, and received his education at Westminster school, after which his father, who was in the law, intended him for his own profession; but being fond of drawing, he rather chose to become a painter. Accordingly, he was regularly instructed in the art, and became, as he says, an itinerant painter about South Wales, and the parts adjacent. In 1727, he published the poem of Grongar Hill, which is beautifully descriptive, and fully shows his powers of harmony. About this time he went to Italy, where he studied the remains of antiquity, and how well he inspected the wonders which he met with, appeared in his poem of the Ruins of Rome, a picturesque piece, full of noble sentiments and elegant description. After his return he entered into the church, and obtained the living of Calthorpe in Leicestershire, which he exchanged for that of Belchford in Lincolnshire. He

was afterwards presented to Coningsby, with Kirkby-on-Bane, but did not long enjoy those preferments, dying of a consumption, July 24, 1758. There are several of his landscapes at the seat of his family in South Wales, as well as in other parts of the kingdom. Besides the poems already mentioned, he wrote another, of a didactic character, called the *Fleece*.

### E.

**ECKHARDT, or ECKARDT (JOHN GILES).** This artist was a native of Germany, but came to England when young, and was instructed in painting by John Baptist Vanloo, after which he obtained considerable employment in portrait, about the period when Reynolds arose: he was much patronized by Horace Walpole. Among others painted by him, were the portraits of Mrs. Woffington and Dr. Middleton. He is supposed to have died at Chelsea in 1719.

**EDEMA (GERARD).** This painter was born at Amsterdam in 1652. He was a pupil of Albert Van Everdingen, under whom he made a good proficiency in the study of the principles of the art; but improved himself still more by observation of the works of nature amidst the mountains of Switzerland and Norway. The scenes he chose to represent were tracts of rude and uncultivated countries, interspersed with rocky hills, cliffs, cascades, and torrents, which he expressed with great force and effect. He next went to Surinam, for the purpose of drawing the insects and plants of that fertile region; after which he visited the English colonies of North America and Newfoundland, and while there painted several pictures, which he brought with him to London about 1679. Whatever he put out of hand, was much in the manner of his master, broad and bold; with skies of a fiery description, and therefore not very agreeable to the eye; yet his compositions are striking, well coloured, and finished with spirit. The figures were generally inserted by Wycke. He shortened his life by intemperance, and died in England about 1700.

**EDRIDGE (HENRY).** This amiable artist was born at Paddington, in Middlesex, in 1768. His father, who was a tradesman, died at the age of forty-four, leaving a widow, with five children, very inadequately provided for, of whom the subject of this article was the youngest but one. Showing early an attachment to the arts, he was placed with Pether, the mezzotinto engraver and painter of landscape: and two years after his apprenticeship he became a student of the Royal Academy, where in

1766 he obtained a medal for the best drawing of an academy figure. While in this situation he was noticed by Sir Joshua Reynolds, who was so much pleased with a miniature drawing by him, that he desired to have it. This of course was gladly complied with; but Sir Joshua insisted upon paying for it, and some time afterwards made the young artist a further acknowledgement. Mr. Edridge now laid aside engraving for miniature painting, and established himself in that line near Golden-square. His earliest works were on ivory, but afterwards he made his portraits on paper, with black lead and Indian ink, to which he added back grounds, beautifully diversified, and drawn with great taste. After continuing this practice some years, he left off Indian ink, and adopted water colours, still finishing his drawings slightly, except the heads, which were always remarkable for their force, brilliancy, and truth. It was only latterly that he made those elaborately high-finished pictures on paper, uniting the depth and richness of oil paintings with the freshness of water colours, for which he became so remarkable. His acquisition of this style is to be attributed to the study of Sir Joshua Reynolds' works, which he omitted no opportunity of copying. In 1801, Mr. Edridge removed to Margaret-street, Cavendish-square, where he continued the rest of his life. He had always a fine taste for landscape, but the extent of his practice as a portrait painter prevented him from applying so much to that branch as he wished. At length, however, he was enabled to indulge his inclination, and in two excursions to France, one in 1817, and the other in 1819, he found ample materials for the exercise of his powers, in the picturesque views about Paris, and the interesting scenery of Normandy; the drawings of which he exhibited at the Royal Academy in 1820 and the following year. The late Mr. Hearne was the master from whom he acquired his skill in sketching landscape scenery; but he excelled that fine artist in bold effect, and strong transitions of the chiaro-oscuro. About two years before his death, Mr. Edridge painted three pictures in oil colours, two of which were small landscapes, and the third a copy of Teniers. In November, 1820, he was elected an associate of the Royal Academy; but he did not long enjoy the honour, being taken off by an asthmatic complaint, April 23, 1821.

EDWARDS (EDWARD). This ingenious artist was born March 7, 1738, in Castle-street, Leicester-fields, where his father was a chair-maker and carver. At the age of fifteen, his father, who had intended him for his own business, discovering in him some

inclination to drawing, permitted him to take lessons under a master, and in 1759, young Edwards was admitted a student in the Duke of Richmond's gallery. On the death of his father in the following year, he found himself without employment; and with a view to his support, and that of his mother, with a brother and sister, he opened an evening school. In 1761 he was admitted a member of the academy in St. Martin's-lane, where he studied the human figure, and made such progress as to obtain from the Society for the Encouragement of Arts a premium for a drawing. In 1763 he was employed by Mr. John Boydell to make some drawings for his publication of engravings from the old masters; and in 1764 he obtained another premium from the Society of Arts, for the best historical picture in chiaro-oscuro. He now became a member and frequent exhibitor of the incorporated Society of Artists. In 1770 he was employed by the Society of Antiquaries to make a large drawing from the picture at Windsor, of the Interview between Henry VIII. and Francis I. at Calais. In 1771 he exhibited at the Royal Academy, which, two years afterwards, elected him an associate. Having about this time been employed by Mr. Udney, that gentleman enabled him to visit Italy in 1775. This tour occupied thirteen months, during which he profited by the careful inspection of whatever was most remarkable both in nature and art in that celebrated country. On his arrival in London, he again established himself in his profession; but though his opinions, which were given with undeviating integrity, were always respected, his productions seldom excited much observation. In 1781 he obtained a premium from the Society of Arts for a landscape painting; and the same year he presented to the Royal Society a paper on the storm at Roehampton, accompanied by drawings made by himself, of its singular effects. In June, 1782, he was employed at Bath, to paint three arabesque ceilings in the house of the Honourable Charles Hamilton. This was one of the greatest commissions he ever received, and occupied him very agreeably and advantageously till March, 1783. He soon after met with less liberal treatment from Mr. Horace Walpole, who gave him some commissions till 1784, when their intercourse ceased, not much to the credit of the amateur. Of Mr. Edwards' commissions after this, we shall only notice his picture of a Hunting Party for Mr. Eastcourt, in 1786; a Collection of Etchings, fifty-two in number, published by Leigh and Sotheby in 1799; his Commemoration of Handel in Westminster-abbey; and his picture from the Two Gentlemen of Verona, for Boydell's Shakspeare. To enu-

merate further would be only an account of various small commissions which always gave satisfaction, but they were not attended by the fame or profit of his more successful brethren. In 1788 he was appointed teacher of perspective in the Royal Academy, and was continued in that situation during the remainder of his life. For this he had qualified himself by long study, the fruits of which were given to the public in a *Treatise on Perspective*, 1803, 4to, with forty plates. In 1800 he lost his mother, at the age of ninety-three, whom he had hitherto maintained with true filial piety. His sister continued to reside with him; and his prudence, aided by her economy, enabled him to subsist with credit upon a very small income. The employment of his latter years was preparing for the press his *Anecdotes of Painters*, intended as a supplement to Lord Orford's work. For this he had long been collecting materials, and though his criticisms may not always accord with the general opinion, he is accurate in his facts, which he took much pains to procure, from an acquaintance with the members of his profession for nearly half a century. He died rather suddenly, December 19, 1806, and his funeral at St. Pancras was attended by many members of the Royal Academy, who paid an unfeigned respect to the memory of his useful and blameless life.

**EDWARDS (SYDENHAM).** This ingenious artist was distinguished as the first botanical painter of his time, nor was he less eminent in his representations of animals. He constantly drew from nature, and his performances were both accurate and highly finished. He died at Queen's Elms, near Brompton, February 8, 1819, aged fifty-one.

**EECKHOUT (GERBRANT VANDER).** This artist was born at Amsterdam in 1621. He was the disciple of Rembrandt, whose manner of designing, colouring, and penciling, he imitated with wonderful exactness. But though it is not easy to distinguish between some of his performances and those of his master, he surpassed Rembrandt in the extremities of his figures. The principal employment of Eeckhout was in portraits, and he excelled all his contemporaries in the power of painting the mind in the countenance. That which he drew of his own father had so much force and expression as even to astonish Rembrandt himself. Eeckhout, however, notwithstanding the encouragement which he experienced in this line, was more disposed to historical painting, and not less happy in the execution of those pictures of that description which he produced. His composition is rich, and full

of judgment, the distribution of his masses of light and shadow truly excellent; and in the opinion of good judges, he had more transparence in his colouring, and better expression than Rembrandt. His back grounds are also generally clearer; yet, if in this and other respects he attained to the perfections of his master, it is also certain that he shared his defects, being often incorrect in design, elegance, and grace, and totally negligent of propriety of costume. In the collection of the Elector Palatine was a picture of this master, which is described as having a strong and admirable expression; the subject is Christ among the Doctors; the principal figure being represented with a charming air, countenance, and attitude. There is also another picture of this master, representing Simeon with Christ in his arms, which is a most excellent performance; and Sir Robert Strange had another of a Guard-room, which he highly valued. Eeckhout died July 12, 1674. He also produced some etchings.

EECKHOUT (ANTHONY VANDER). He was born at Brussels in 1656, but it is not ascertained from what master he learned the art of painting. He travelled to Italy in the company of his brother-in-law, Lewis Deyster, with whom he painted in conjunction during the whole time of his continuance abroad; Deyster painting the figures, and Eeckhout the fruit and flowers. Yet in the works of those artists, there appeared such a perfect harmony and union, that the difference of their pencils was quite imperceptible, the colouring and touch seeming to be of the same hand. When Eeckhout returned to Brussels, he received many marks of respect and distinction, and also an appointment to a very honourable situation; yet he soon forsook friends, honours, and wealth, to return to Italy, where he wished to spend the remainder of his days. Chance, however, conducted him to Lisbon, where his pictures sold for an exceeding high price, as he painted all his subjects in the taste of Italy, where, during his residence, he had taken pains to sketch so many elegant forms of fruits and flowers, that he had a sufficient number for all his future compositions. He had not lived at Lisbon above two years, when a lady of quality and great fortune married him; but this success excited the envy and jealousy of some rivals, who shot him as he was taking the air in his coach, nor could the assassins ever be discovered. This happened in 1695.

EGINTON (FRANCIS), an artist who may be considered as the reviver of the art of painting on glass. He died in 1805, at Handsworth, in Shropshire, in the sixty-eighth year of his age.

His colouring is brilliant, his lights and shades are skilfully managed, and his execution is delicate. There exist nearly fifty of his productions; among which may be mentioned two Resurrections, in Salisbury and Lichfield cathedrals, from Sir Joshua Reynolds; the banquet given by Solomon to the Queen of Sheba, from Hamilton, in Arundel Castle; and a Christ bearing the Cross, from Stead Church.

**EGMONT (JUSTUS VAN).** This painter was born at Leyden in 1602. He was brought up in the school of Rubens, whom he assisted in several of his works. Afterwards he went to France, where he was taken into the service of the crown, and was one of those masters who were employed in the establishment of the Royal Academy of Painting and Sculpture at Paris, in 1648. He assisted Vouet in many of his undertakings, and painted historical subjects in large as well as in small; being highly regarded by Louis XIV., who liberally rewarded him for his works. He died at Antwerp in 1674.

**EHRET (GEORGE DIONYSIUS).** The father of this ingenious botanical painter was gardener to the Prince of Baden-Durlach. George was born in 1710, and early showed a taste for drawing and painting the flowers of the garden. Although he received no instructions, yet such was his proficiency, that whilst very young he had painted five hundred plants, with a skill and accuracy that was almost unexampled, under the disadvantages of a want of instruction. His merit, however, remained obscure, till it was discovered by a gentleman who visited the garden of which his father was superintendent. Fortunately for Ehret, this stranger was a physician, and the friend of Dr. Trew of Nuremberg, to whom he justly supposed these paintings would be acceptable. Ehret by this means was introduced to Dr. Trew, who immediately purchased all his paintings, and generously gave him double the price at which the young artist had modestly valued them. This liberality, by which Ehret gained 4000 florins, inspired him with confidence in his own abilities, and such a share of ambition as inclined him to gratify the desire he had to see the world. It happened, however, that he was too much elated with his success, and having soon dissipated his money, found himself at Basle, with only a few florins in his pocket. Necessity now obliged him to exert himself, and he was so successful, that though he exhibited numerous specimens of his art, and put a good price upon them, the demand was beyond what he could supply. Having by this means recruited his finances, he went to



Montpelier, where he taught his art to a lady of fortune, who rewarded him generously. He next visited Paris, and there became known to Jussieu, who employed him in drawing the plants of the royal gardens. After some time he came to London, but not succeeding to his mind, soon returned to the continent, and in 1736 was employed in the garden of Mr. Clifford, where Linnæus found him, and gave him some instructions. His fine taste and botanical accuracy appear to have been first publicly displayed in the figures of the "*Hortus Cliffortianus*," which appeared in 1737. About 1740 he returned to England, where he spent the remainder of his days. His principal patrons, for whom he painted many hundred plants, were Mr. Taylor White; Dr. Mead; Sir Hans Sloane; Dr. Fothergill; and Ralph Willet, Esq. of Merly. Many of these paintings were executed on vellum; and engravings were made from his paintings for various works, particularly Dr. Trew's *Plantæ Selectæ*, and Brown's *History of Jamaica*. His ingenuity and knowledge of nature procured him the distinction of being chosen a fellow of the Royal Society. Besides the profits accruing from the numerous exhibitions of his works, he applied with great assiduity to the business of teaching; and if his ingenuity did not meet with a reward equal to his merit, yet his labours in the end proved sufficiently lucrative to afford him a moderate independence, though to the last he ceased not to employ his pencil. He died in 1770.

ELBUCHT (JOHN VAN). He was born at Elburg, near Campen, in Holland, in 1500, and became a member of the academy of Antwerp in 1535. He painted historical subjects, landscapes, and sea-pieces. In the cathedral at Antwerp is a picture by him of the Miraculous Draught of Fishes.

ELIAS (MATTHEW). He was born in the village of Peene, near Cassel, in 1658. His mother, who was a widow, lived by washing linen, and her whole wealth besides consisted in a cow, which her little boy used to lead to pick up its pasture by the sides of the ditches. One day Corbéen, a painter of landscapes and history, going to put up some of his pictures at Cassel, as he went along the road, took notice of this lad, who had made a fortification of mud, and little clay figures attacking it. Corbéen, struck with the regularity and taste that was evident in the work, stopped and put several questions to the boy, whose answers increased his astonishment, and his figure and countenance added to the impression. The painter asked him whether he would go and live with him, and he would endeavour to put him in a way of getting

his bread: Elias said he would willingly accept of his offer if his mother would but agree to it. Corbéen then fixed the time for their answer, and Elias did not fail to be at the same place on the day appointed, accompanied by his mother. He ran before the chaise, and Corbéen told the woman to bring her son to him at Dunkirk, where he lived. The boy was received, and the master put him to school, where he learned the languages, while he himself taught him the elements of design. The scholar surpassed his fellow students, acquired the esteem of the public, and gained the favour of his master to such a degree, that he sent him to Paris at the age of twenty, whence Elias transmitted his works to his patron. After being some time at Paris he married, and then made a journey to Dunkirk for the purpose of visiting his master. While there he painted a fine picture for the altar of St. Barbara's chapel, in which he represented the martyrdom of that saint. On his return to Paris, he was appointed professor of the academy, and successively obtained several other situations. He was much employed, and composed several subjects taken from the life of St. Jean Baptiste de la Barrière, author of the Reform of the Feuillants. All these subjects were painted on glass by Simpi and Michu, and are in the windows of the cloister. Elias, on the loss of his wife, took a journey to Flanders, in hopes of dispelling his grief. On his arrival at Dunkirk, the brotherhood of St. Sebastian engaged him to paint their principal brethren in one piece, which great picture he executed, with a number of figures as large as life, and some of smaller dimensions. The company of tailors having built a chapel in the principal church, Elias was employed to paint the picture for the altar, in which he represented the Baptism of Christ, and in the foreground is St. Louis at prayers for obtaining the cure of the sick. When about to return to Paris, he was so earnestly solicited to remain in his native country, that he yielded to the entreaties of his numerous friends. He now executed a grand picture for the high altar of the Carmelites, being a votive piece of the city to the Virgin Mary. This picture is a fine composition, and of a style of colouring more true and warm than was usual with Elias, who, as is often the practice, has introduced into it his own portrait. Besides painting an altar-piece for the parish church of Dunkirk, he executed a Transfiguration for that of the church of Bailleul, and in that of the Jesuits at Cassel, a miracle of St. Francis Xavier, &c. The abbot of Bergues St. Winox employed him in ornamenting the refectory of his house. Among his great works he painted some portraits in a capital manner. In his greatest

successes, Elias never made any change in his conduct, but always continued to lead the same regular life; he was seen nowhere but at church, and in his work-room, into which he rarely admitted visitors. Instead of being desirous to obtain scholars, he rather dissuaded young men from cultivating an art that was attended with so much trouble. He continued working till his death, which happened at Dunkirk, April 22, 1741. He had but one son, who died at Paris, a doctor of the Sorbonne; neither had he more than one pupil, Carlier, who was living at Paris in 1760. Elias, on his first coming to Paris, was very defective in colouring; but he afterwards improved considerably; his draperies are likewise more ample, and approach nearer to nature than those of his early time; his drawing is sufficiently correct; he composed well, but with a patience truly astonishing; he was long in producing a sketch, and it was in order to conceal this labour that he could not endure to have any body near him when at work. Some of his portraits are well executed, and great likenesses, excepting his women, whom he dressed without selection or taste. The pictures which he produced about ten years before his death are formal, and the figures far from agreeable. This blemish is seen in the two pictures in the church of the Carmelites at Dunkirk, one of St. Louis setting out for the Holy Land; the other the Sacrifice of Elijah. The best of his pictures are at Dunkirk, in the church of the Capuchins, consisting of the Guardian Angel conducting a Child in the path of Virtue; and on the two sides of the altar are a Benediction of the Bread, and the Distribution. The altar-piece of the Poor Clares represents the Angel appearing to Joseph in a Dream. At Menin, in the monastery of the Capuchins, is a St. Felix resuscitating a Dead Child. At Ypres, in the church of the Carmelites, are four large pictures, one representing the Manna; another, Moses striking the Rock; the Distribution of Bread; and the Resurrection of Lazarus. In the refectory of the abbey of Bergues St. Winoc is Christ fastened to the Cross, with Magdalen at the feet; on one side the Brazen Serpent worshipped by the Israelites; and on the other the miracle of the Manna, with St. Benedict and Totila; St. Winoc distributing Bread to the Hungry and the Sacrifice of Abraham. In the quarter of the abbey are several portraits, and two whole-length figures, one of the Abbot, Vander Haeghe; and the other of Ryckewaert.

**ELLIGER (OTTOMAR).** This artist was born at Gottenburg, September 18, 1633. His father, who was a physician, centred all his views in making his son a scholar, and therefore put him

to study the languages. It was soon perceived, however, that he relaxed in his progress in the classics, in proportion as his taste for painting became unfolded, and that even in school-hours he was secretly practising with the crayon. To correct this propensity, chastisement was employed, but proved ineffectual. A lucky accident delivered him at last from this restraint. One day a poor person desired to speak in private with the physician, to whom the mendicant displayed his extreme distress in several languages. The mother of Ottomar being present at this conversation, said to her husband, " Since I see that there are men of learning in indigence, as well as painters, I think it altogether indifferent to which profession my son applies ; let him, therefore, indulge his own inclination." Elliger was accordingly placed at Antwerp, in the school of Daniel Seghers, where he learned to paint flowers and fruit, and at length equalled his master. On leaving Seghers, he was invited to the court of Berlin, where he was highly honoured for his talents, and the Elector of Brandenburg, Frederick William, appointed him his principal painter. This prince found great amusement in conversing with Elliger, and his smart replies on all occasions pleased him so much, that he made frequent visits to his lodgings. In this agreeable course Elliger spent the remainder of his days without any interruption of his tranquillity, or declension of his reputation. He died at Berlin in 1688. Elliger's works, which are as much sought after as those of his master Seghers, are principally in Germany, where they are preserved with the utmost care.

ELLIGER (OTTOMAR). He was the son of the preceding, and was born at Hamburg in 1666. He learned of his father the first elements of painting ; after which he went to Amsterdam, and studied under Michael Van Musscher ; but being struck with the works of Lairese, he obtained admission into his school in 1686. None could be more assiduous than Elliger in following the lessons of his master, whether in copying his works and those of others, or in painting from nature. This genius was encouraged by Lairese so much, that by one year of his instructions, Elliger was qualified for composing freely, without following the manner of any one. His own style is grand and noble, his back-grounds are of a fine architecture ; and among them are to be found representations of the most valuable remains of the Egyptians, Greeks, and Romans. When the scene of his composition was to be laid in one of these countries, he took care to introduce bas-reliefs suitable to the period of the story depicted. He was a man of learning, and had a mind well stored with literature, and therefore his pictures are interesting both to painters

and scholars. At Amsterdam he painted several ceilings and large subjects, as ornaments for the public halls and grand apartments. The Elector of Mentz took so much pleasure in contemplating his works, that he ordered of him two large pictures, one representing the Death of Alexander, the other the Nuptials of Thetis and Peleus; which are both highly celebrated and admired. The elector was so pleased with them, that he not only amply paid the artist, but made him a rich present besides; he would also have appointed him his principal painter, but that title Elliger refused, as well as the pension attached to it, preferring his liberty, as he said, to an honourable bondage; and soon after retired to his own country. He was so much employed in making designs for the booksellers and printers, that he had but little time for applying to greater works. He painted pictures, however, in a small size, not unworthy of being placed in the first cabinets. Elliger might likewise justly boast of the Banquet of the Gods, a large picture, sufficient of itself to immortalize his name. But this man, so estimable for his talents, fell at last into intemperate habits, and sunk into contempt, so that his works no longer resembled those of his former years, and scarcely any of them rose above mediocrity. He died November 24, 1732. In the cabinet of M. Half-Wassenaer, at the Hague, was lately his very fine picture representing the Death of Alexander.

**ELMER (STEPHEN).** This painter was a native of Farnham, in Surrey, where he carried on the business of a maltster, and at the same time exercised his pencil in the representation of dead game and still life. In that line he exhibited several good pictures, and became an associate of the Royal Academy. He died in 1798, and the year following there was a public sale of his works in the Haymarket, the title to the catalogue being Elmer's Sportsman's Exhibition. It contained one hundred and forty-eight pictures, among which were six heads. In 1801, some of these paintings were burned, together with a collection of the works of Woollett, in a fire that broke out in Gerard-street, Soho.

**ELSHEIMER, or ELZHEIMER (ADAM).** This painter was born at Frankfort on the Maine in 1574. His father was a tailor, by whom he was placed with Philip Uffenbach; but proving in a short time a much better artist than his master, he determined to complete his studies at Rome, to acquire that knowledge which was not so readily obtained in his own country. In Italy he formed an intimacy with Pinas, Lastman, Ernest Thomas of

Landau, and other eminent painters; and after examining the greatest curiosities of Rome, in the works of the best ancient and modern artists, he fixed upon a style of painting peculiar to himself, of designing landscapes with historical figures in small, and finishing them in so neat and exquisite a manner as to be without a competitor; and, indeed, far superior to any painter of his own time, or perhaps of any subsequent period. He designed entirely after nature, and was remarkable for a most retentive memory; being capable of recollecting every incident that pleased him, and making a beautiful use of it in his compositions. But this excellence did not enable him to pursue his profession with comfort or affluence; for, notwithstanding his incomparable merit, his work went on so slowly, by the neatness of his finishing, that he could scarcely support his family, which was very large. The embarrassments hereby produced involved him in debt, and he was cast into prison, where he did not long remain. The misfortune, however, preyed upon his spirits, and he died soon after, in 1620. His death was exceedingly regretted, even by the Italians, who honoured and esteemed him; and all the world lamented the severe fortune of a genius, who deserved more felicity than he enjoyed. It is impossible to conceive any thing more exquisite than the productions of the pencil of Elsheimer; for, whether we consider the fine taste of his design; the neatness and correctness of the drawing in his figures; the admirable management and distribution of his lights and shadows; the airiness, spirit, and delicacy of his touch; or the excellence of his colouring; we are astonished to observe such combined perfections in one artist; in whose works even the minutest parts will endure the most critical inspection, and the whole together is inexpressibly beautiful. His figures have much of the manner of Raffaello's best characters, and the illumination thrown over his pictures gives them that grandeur which marks the works of Titian. Old Teniers and Bamboccio studied the works of Elsheimer accurately; and thereby arrived at that high degree of merit for which they are so celebrated. He understood the principles of the chiaro-oscuro to perfection; and he showed the solidity of his judgment in the management of his subjects, which for the most part were night-pieces by candlelight, or torchlight, moonlight, sunseting, or sunrising; and in all of them he showed his combined powers of knowledge and execution. While alive his pictures bore an excessive price, which was amazingly enhanced after his death: and Houbraken mentions one of them, representing Pomona, that was sold for eight hundred German florins. Sandrart describes se-

veral of his performances; among which are, *Latona and her Sons*, with the *Peasants turned into Frogs*; the *Death of Procris*; and his most capital picture of the *Flight into Egypt*; which needs no description, as there is a print of it extant, engraved by Goudt, the friend and benefactor of Elsheimer. Some of his works are in the Florentine gallery, but the best collection of them is in the possession of the Earl of Egremont, at Petworth, in Sussex. There are ten pictures by him, eight of which are of one size, namely, about four inches high by two and a half wide. The subjects are a *St. Peter*; *St. Paul*; and *St. John Baptist*; *Tobit and the Angel*; an *Old Woman and Girl*; an *Old Man and a Boy*; and a *Capuchin Friar*, with the model of a convent in his hand. The figures in all these are about three inches high, yet their characters and expressions are just and excellent; and the drawing and the draperies in the best style of art. Another picture represents the *Interior of a Brothel by fire and candle-light*, in which there are ten or more figures gaming with all the licentiousness of such a place; and expressed in a manner that has never been surpassed. The last is the *Visit of Nicodemus to Christ*, which is of an inferior description.

EMELRAET (—). This artist was born at Antwerp in 1612. He studied many years at Rome, and afterwards settled in his native city, where he obtained distinction as a painter of landscapes, which he executed in a style of superior beauty, insomuch that he was often employed by other artists in enriching the back grounds of their pictures. Several of his best works are in the church of the Carmelites at Antwerp, where he died in 1668.

EMPOLI (JACOPO DA). He was born at Empoli, near Florence, in 1554, and learned design and colouring in the school of Tommaso Manzuoli di San Friano, but after the death of his master, being desirous of improving his style, he studied the works of Andrea del Sarto, and endeavoured to imitate not only the taste of that artist, but also his correctness. Nor did he fail of success; for by that means he acquired an excellent manner of design, and an agreeable tone of colouring. He had a fine imagination; the airs of his heads are beautiful and elegant, and his compositions are full of life and spirit. Besides his merit in designs of his own invention, he had a peculiar power in copying the works of the most celebrated masters so perfectly and with so free a touch, as to make it difficult for even good judges to distinguish between the originals and the copies. Having had the misfortune to fall from a scaffold, he had recourse to oil painting: one of his best works is a picture of *St. Ivo*, in the gallery at Florence. He died in 1640.

**ENGHELBRECHTSSEN (CORNELIUS).** He was born at Leyden in 1468, and formed his style of painting by imitating John Van Eyck ; being the first of his countrymen who painted in oil. He was excellently skilled in his profession, and worked with equal reputation, both in oil and distemper. He had a commendable taste of design; disposed his figures with judgment; and his draperies were rich, well cast, and less hard and dry in the folds, than in the works of any contemporary artist. By the ablest connoisseurs of his time, Enghelbrechtsen was accounted a master of the first rank among the Flemish artists. His works, which escaped the public disturbances of his country, were preserved with respect by the people of Leyden in their town hall. These were two altar-pieces with side pictures, which have since been put up in the church of Notre Dame ; one representing a Crucifixion ; another Abraham's Sacrifice ; and the third a Descent from the Cross. In the same church is a cartoon in water colours, representing the Adoration of the Magi. The principal work of Enghelbrechtsen was a picture designed for the chapel of the Lockhorst family, in the church of St. Peter at Leyden, but removed from thence to Utrecht, in 1604. The subject is the Vision of the Lamb, in the Revelations, with a multitude of figures, well disposed and admirably expressed ; the countenances noble and full of expression, and the penciling extremely delicate. Enghelbrechtsen died at Leyden in 1533.

**ENGELRAEMS (CORNELIUS).** He was born at Mechlin in 1527. Though he has chiefly left pictures in distemper, yet he is allowed to have been a very able artist. His principal works are in the church of St. Rombout at Mechlin, where he has represented, on a large canvas, the Seven Works of Mercy ; consisting of a multitude of figures, well designed ; and among them he is said to have distinguished, with great spirit, the poor that deserve compassion from those that do not. His pictures are dispersed in several parts of Germany ; and at Hamburgh, in the church of St. Catherine, is a grand and learned composition by him, representing the Conversion of St. Paul. He painted for the Prince of Orange, in the castle of Antwerp, the history of David, from the designs of Lucas Van Heere. De Vries painted the architecture of it, the friezes, the terms, and other ornaments. The whole was executed in water colours. Engelraems died in 1583.

**EPIFANIO (RAIMONDO).** This old artist was born at Naples in 1440, and studied under Silvester Buono. He excelled in history, but his works are now little known. He died in 1482.



EREMITA (DI MONTE SENARIO), *see* STEFFANESCHI.

ERMELS (JOHN FRANCIS). This artist was born at, or near, Cologne in 1641; but fixed his residence at Nuremberg, where he painted for the church of St. Sebald an altar-piece of the Resurrection: but his chief talent lay in landscapes, in the style of John Both. He was also an engraver, and etched some views in a good taste. He died at Nuremberg in 1693.

ERRANTE (GIUSEPPE). This painter was born at Trapani, in Sicily, in 1760. After studying in his own country, he repaired to Rome, where he formed an intimacy with several persons of **eminence**. He also there distinguished himself by imitating the great masters, as Raffaele, **Titian**, the Caracci, Domenichino, and above all, Corregio. His merit was much **appreciated** by the King of Naples; but circumstances preventing his profiting by the royal protection, he went to Milan, where he attained a permanent reputation. Among his best works are Artemisia weeping over the Ashes of Mausolus; the Death of Count Ugolino; the Competition of Beauty; Endymion and Psyche. Some of these were engraved by his pupils. Errante published a new method of restoring pictures; and two memoirs, one on the colours employed by the most celebrated Italian and Flemish artists; the other, an Essay on Colours. He had intended also to have written a treatise on the study of muscular motion in a living body, but death prevented him from completing that and other works. He died at Rome in 1821; and a memoir of him was published by his friend the Abate Cancellieri.

ERRARD (CHARLES). A French painter, who was born at Nantes in 1606. He excelled in historical subjects and architectural views, which he executed with spirit. He became director of the academy at Paris, and of that at Rome, where he died in 1689.

ESCALANTE (JUAN ANTONIO). This artist was born at Cordova, in Spain, in 1630. He studied under Francisco Ricci, and became an excellent painter of historical subjects. Several of his pictures are in the churches at Madrid, particularly one of St. Catalina; and an altar-piece of the Dead Christ, in the style of Titian. He died in 1670.

ESPAGNOLETTA, *see* RIBERA.

ESPINOSA (GIACINTO GERONIMO DE). This Spanish painter was born at Valencia in 1600; and became the scholar of Fran-

cisco Ribalta, by whose instructions he profited so well, as to acquire a manner, which, for originality of design and force of colouring, came near to Guercino. One of his greatest works is an altar-piece in the church of the Carmelites, representing the Transubstantiation. He also painted a number of small pictures. He died at Valencia in 1680.

**ESS (JAMES VAN).** This Flemish painter was born at Antwerp in 1570. He painted flowers, birds, and fish, in an admirable style, with great liveliness, and his shell-fish particularly exhibit uncommon accuracy. His colouring is good, and his works are finished with the utmost care and transparence. He died in 1621.

**EVERDINGEN (CÆSAR VAN).** He was born at Alkmaar in 1606, and became the disciple of **John Van Bronkhorst**, who observed in him a strength of genius superior to all those who were under his direction. He designed with great readiness, possessed a lively imagination, and excelled equally in history, landscape, and portrait. His colouring had abundance of force, and his pencil was free and firm. He was also a good architect; and among a number of fine pictures by him, is one noble composition, representing the Victory of David, painted on the folding-doors of the organ in the great church at Alkmaar; the sketch of which is in the council chamber of that city, and dated 1648. Another is a picture of the principal persons of the artillery company, whose portraits are as large as life; it is extremely well designed, penciled, and coloured. He died in 1679.

**EVERDINGEN (ALDRET VAN).** This artist was the nephew, or, as some say, the brother, of Cæsar Van Everdingen, and was born at Alkmaar in 1621. His first instructor was Roland Savery, and afterwards he became a disciple of Peter Molyn; to both of whom he became very superior. He possessed a general knowledge of every branch of the art, but excelled chiefly in landscapes, which, as well as his figures, animals, and buildings, were usually sketched after nature. He managed his distances with singular judgment, and gave to his trees so natural and easy a form, that they appeared from his pencil the same as from the hand of nature. In the expression of the impetuosity of torrents, cataracts, and storms at sea, his invention and execution were conspicuous; nor did he omit the thin light vapours and mists that are excited by the violent agitation of the waters; in all these he was unrivalled. He was most pleased with describing the wildness of romantic nature, which he had observed in a voyage made up the

Baltic, and on the coast of Norway, where he was shipwrecked ; and his representations of the scenery observed in that country procured him the name of the Northern Salvator Rosa. He also frequently painted solemn scenes, such as groves and forests, where the eye is pleasingly deluded to distances exceedingly remote, through extensive vistas ; and his compositions recommend themselves by their agreeable variety. He finished an abundance of drawings, which display a good invention, and great freedom of hand ; but it is to be lamented that he was so often engaged in painting large pictures ; because those in a small size are much superior in the penciling and finishing, and are very highly valued. Everdingen also engraved several fine plates of landscapes, and fifty-six prints for the old German book called Reynard the Fox. He was closely imitated by Ruysdael. He died in 1675.

EVERDINGEN (JOHN VAN). He was the youngest brother of Cæsar Van Everdingen, and was born at Alkmaar, where he painted subjects of still life, more for the delight he had in those kind of objects, which he carefully copied after nature, than from any prospect of advantage, as he had been educated to the law. He died in 1656.

EVERDYCK (CORNELIUS), a Dutch painter, who was born at Tergoes in 1610. It is not said under whom he studied ; but he was a good artist in historical subjects. He died in 1652.

EXIMENO (JOACHIM). This artist was born at Valencia, in Spain, in 1674, and died in 1754. He excelled in painting flowers, fruits, birds, fish, and subjects of still life, which he executed with spirit and accuracy.

EYCK (HUBERT VAN). This memorable artist was born at Maaseyk, on the borders of the Meuse, in 1366. He is considered the founder of the Flemish school, and was much esteemed for several masterly performances in distemper, before the use of oil was discovered, when he became celebrated also for his extraordinary and curious paintings in that way. One work of Hubert, painted in conjunction with his brother John, was long preserved in a church at Ghent, and beheld with admiration and astonishment. Sir Joshua Reynolds, who saw it there, says that it is a representation of the Lamb, taken from the Apocalypse ; that it contains a great number of figures, in a hard manner, but there is great character of truth and nature in the heads, and the landscape is well coloured. This venerable production of ancient art

was carried off by the universal spoilers, and deposited in the Louvre, at Paris. In its former situation, the relique was so much valued, that it was only exposed to view on great festivals. Philip I. of Spain wished to purchase that painting, but finding it impracticable, he employed Michael Coxis to copy it, who spent two whole years on the work, and received four thousand florins from the king, by whom it was placed in the Escorial. Hubert Van Eyck died in 1426.

EYCK (JOHN VAN). This painter, who was the younger brother and scholar of Hubert Van Eyck, was born at Maaseyk in 1370. As an artist he possessed great talents ; he copied his heads from nature ; but his figures were not often well drawn or composed. He produced, however, a surprising richness of positive colours, and laboured his performances with infinite pains, particularly the ornaments. The landscapes which he introduced were adorned with trees and plants, copied from nature, and exquisitely delineated. In the Louvre is a picture by John Van Eyck, of the Eternal Father, represented by an old man with a long beard, crowned with a tiara, seated in a chair, and having golden circles of Latin inscriptions round his head, but devoid of dignity, and apparently as inattentive as the divinity of Epicurus. In the Pembroke collection is a small picture, which does him more credit ; the subject is the Nativity, with the Adoration of the Shepherds. This composition, which consists of four figures, besides the Infant and four Angels, has in the back ground a choir of the heavenly host appearing to the keepers of the flocks in the fields of Bethlehem. This piece is in oil, and the colours are, for the greater part, very pure, except those of the flesh. The garment of Joseph is very rich, being thickly glazed with red lake, as fresh almost as if it were new. All the draperies are glazed with different colours, which still retain their freshness, and are still clear, except that of the Virgin, which, instead of being blue, is turned to a dark green. The glory surrounding the heads of the Madonna and Child is of gold. In the collection of the Duke of Orleans was a picture by him, representing the Wise Men's Offering ; and it is said, that a capital painting by John Van Eyck, of the Lord Clifford and his Family, was at Chiswick, in the collection of the late Earl of Burlington. But great as his merits were, he is more indebted for the fame he has acquired, to his supposed invention of oil painting. This discovery is said to have been made in 1410, in the following manner : John Van Eyck painted a picture in distemper, and having varnished it, set the

piece to dry, exposed to the sun, by the heat of which it was cracked and spoiled. He therefore deliberated how to prevent such accidents in future; and his first thought was to make a varnish that would dry in the shade. After many experiments, he found that the oil of linseed and of nuts proved of a more drying quality than any others, and that these, when boiled with other ingredients, made the varnish so much desired. He afterwards found that mixing these oils with colours gave them a hardness, and that in drying they not only equalled the water colours, but acquired more brilliancy and force. The fame of this great discovery soon spread over Flanders, and into Italy; but Van Eyck did not communicate the secret till he was far advanced in years, and then he imparted it to several painters. Such is the traditionary account of the origin of oil painting; and yet there is evidence upon record that the art was known and practised long before the time of Van Eyck. In the Exchequer Rolls are bills of charges on account of oil for the painters, a century at least previous to the period in question; and the learned Raspe has exhibited proofs that the method was practised, even in Italy, as early as the eleventh century. In justice, however, to Van Eyck, it should be observed, that he was the first who rendered oil painting general, and improved its process. He died in 1441. Besides the works already mentioned, John Van Eyck painted, after the death of his brother, a picture representing the Virgin and Child, with St. George, St. Donatus, and other saints. It is in the cathedral of Bruges.

EYCK (GASPAR VAN). He was born at Antwerp in 1625. His talent lay in representing marine views and sea-fights, which he painted with uncommon spirit, and his figures were both well drawn, and touched with a neat pencil.

EYCK (NICHOLAS VAN). This artist is said to have been the brother of the preceding; but instead of marine fights, he chose battles by land, and attacks of cavalry, in which he acquired great distinction.

EYKENS (PETER), called the *Old*. He was born at Antwerp in 1599, and became eminent for his style of composition in historical subjects. His designs are full of spirit; his figures have some degree of elegance; his draperies are broad, and the back grounds of his pieces are enriched with architecture and landscape, in a good taste. As he constantly studied and copied nature, his colouring was warm, agreeable, and natural, and to his carnations

he always gave a great deal of delicacy, particularly to those of his nymphs and boys. He painted subjects in one colour, such as basso-relievos, and vases of marble, extremely well; and frequently he was employed to insert figures in the landscapes of other masters, as he designed them correctly, and adapted them to the different scenes with propriety and judgment. The principal of his works are, a Last Supper, in St. Andrew's church, at Antwerp; St. John preaching in the Desert, in another church; and St. Catherine disputing with the Pagans, in the cathedral of the same city. At Mechlin were two fine pictures by him, of the Miracles of St. Francis Xavier. He died in 1649. Descamps has strangely divided Eyckens into two persons, and given erroneous dates in his accounts of both.

EYCKENS (JOHN and FRANCIS VAN). These two Flemish painters were brothers, and natives of Antwerp, being the sons of the preceding artist. John was born in 1625, and Francis in 1672. They were educated by their father, and became eminent in representing fruits and flowers. John died in 1669, and Francis in 1673.

EYNHOUEDTS (ROMBOUT). He was born at Antwerp about 1605; but though a painter of portraits in a forcible manner, he is chiefly known by his engravings, most of which were after Rubens, Schut, and other Flemish artists.

## F.

FABER (JOHN). This artist was a native of Holland, and at first practised portrait painting on vellum, but afterwards he applied to mezzotinto, in which line he executed a number of plates. He resided many years in England, and died at Bristol in 1721, leaving a son, who became more eminent than his father as an engraver. He died in 1756.

FABRIANO (GENTILE DA). This master is supposed to have been born at Verona about 1360. In that early age of painting he rendered himself famous, and was employed to adorn a number of churches and palaces at Florence, Urbino, Sienna, Perugia, and Rome, particularly in the Vatican; and one picture of his, representing the Virgin and Child, attended by Joseph, which is preserved in the church of St. Maria Maggiore, was highly commended by Michel Angelo, who was accustomed to say that the hand of Gentile corresponded with his name. By order of the Doge and Senate of Venice, he painted a picture in the great

council chamber, which was considered as so extraordinary a performance, that his employers granted him a pension for life, and conferred on him the privilege of wearing the habit of a noble Venetian. His best works were those he executed in the early and middle part of his life; for in the decline of his years he grew paralytic, and his pencil became unsteady. Giacomo Bellini was his disciple. He died about 1440.

**FABRICIUS (CHARLES).** He was born at Delft in 1624, and was esteemed the best artist of his time in perspective, besides which he was also accounted a good painter of portrait. From his promising genius there was every reason to believe that he would have proved an ornament to his profession; but, unhappily, his house at Delft standing near the powder magazine, it suddenly blew up, and he was killed in his chamber, while intent on his work, with Matthias Spoors, his pupil. This melancholy accident happened in 1654.

**FABRIZZI (ANTONIO MARIA).** He was born at Perugia in 1594, and received his first instructions from Annibale Caracci, but lost his valuable preceptor when very young, notwithstanding which he had no other master. His imagination was so active and erratic, that he fell into great irregularities of design and execution. He died at Rome in 1649.

**FACHERIS (AGOSTINO).** Of this painter nothing more is known than that he executed a picture in 1528 for the church of the Holy Trinity at Borgo, in the Bergamese territory, the subject of which is St. Augustine and two Angels.

**FACHETTI (PIETRO).** He was born at Mantua in 1535, and went to Rome to study after the works of the great masters, whose paintings embellish and enrich that city. His genius directed him principally to portrait painting, and he gradually arrived at so eminent a degree of merit in that branch that he might almost be compared with Scipio Gaetano. Most of the nobility of Rome, and particularly the ladies, had their pictures painted by him, and his portraits were generally commended for lively resemblance, elegance of design, and the lovely taste with which they were executed. He died in 1613.

**FACINI (PIETRO).** He was born at Bologna in 1560, where he became the disciple of Annibale Caracci, by a singular accident. In passing the house of Annibale, he had the curiosity to go into the academy of that famous master, to see the scholars

drawing and designing, and while attentively engaged in observing their work, he was so absorbed in meditation, that one of the scholars drew a caricature likeness of him with black chalk. The drawing being handed about, produced universal mirth, to the mortification of him who was the object of it. But the caricature being shown to Facini, he seized a piece of charcoal, and though he had never learned to draw, sketched the likeness of the person who had turned him to ridicule so strongly, and in so ludicrous a manner, that the subject for laughter was changed, and Annibale, struck with admiration at such an effort of genius, offered to be his instructor in the art. He soon made a wonderful progress under his preceptor, and in a short time surpassed all the other pupils, so as to become the object of their envy, as much as he had been before of their contempt. He possessed a lively invention; his colouring was pleasing, his touch free, and his attitudes were just and well chosen; the airs of his heads were graceful, and in some of his compositions he showed great skill in disposing a number of figures in proper groups, and giving them spirited action, the whole being relieved by judicious masses of light and shadow; yet he was sometimes incorrect, and had too much of the mannerist. Annibale Caracci said of his colouring, that, in his carnations, Facini seemed to have mixed his colours with human flesh; a high compliment, but, when the pictures of the artist are examined, it will be found not an unmerited one. The master, however, became jealous of his scholar, and the latter, out of revenge, not only set up an academy in opposition to him, but laid snares for his life. After enjoying some popularity for a time, Facini sunk in the public estimation, and it was discovered that, though in some points his style was great, and his colouring equal to Tintoretto, yet he failed in the character and expression of his figures. His principal works at Bologna are, the Martyrdom of St. Lawrence; the Crucifixion; the Marriage of St. Catherine, attended by the four guardian Saints of Bologna, with Angels, which are finely painted, and in a beautiful colour. This last is the altar-piece in the church of St. Francesco; and in that of St. Andrew, in the same city, is a fine picture of the Crucifixion. At Wilton, the seat of the Earl of Pembroke, is a piece by Facini, the subject of which is Christ and three disciples, with Mary weeping for the loss of her brother Lazarus. This artist died in 1602.

FAGE (RAIMOND DE LA). This self-taught genius was born in 1648, at Lisle-en-Albigeois, in Languedoc. He drew with the pen, or Indian ink, and arrived at such eminence in that branch,



as to be complimented upon it by Carlo Maratti. On visiting that painter, he was received with politeness, and Maratti offered him his pencil, which he declined, saying, that he had never practised painting. "I am glad to hear it," said the artist, "for if I may judge from your drawings of the progress you would have made in painting, I must certainly have given place to you." Fage lived irregularly, generally drawing at a public-house, and sometimes paying his bills by a sketch produced upon the occasion. He died in 1690. Audran, Simonneau, and others, engraved a collection of one hundred and twenty-three prints from his designs, and Strutt mentions some prints engraved by himself.

**FAISTENBERGER (ANTHONY).** He was born at Inspruck in 1678, and learned the art of painting from one Bouritsch, who lived at Saltzbourg; but he made the works of Gaspar Poussin and John Glauber his models, and for his further improvement studied nature accurately. He was invited by the emperor to Vienna, where for a number of years he was employed, and greatly respected. On quitting that city, he was employed successively by several of the princes of the empire. His landscapes are pleasing, particularly for the elegance of the buildings, which are designed in the Roman taste. His scenes are often solemn, and enlivened by cascades of water, rivers, and rocks; his trees are natural, the foliage is touched with spirit, and the colouring is real nature. Not being expert at designing figures, he made use of Hans Graaf, and Van Bredael, to insert them in those landscapes which he painted for the emperor, and also in the easel pictures which he executed for other cabinets. He died at Vienna in 1722. He had a brother, *Joseph Faistenberger*, who was his scholar and assistant, and the style, penciling, and colouring of the two artists were so similar, that there is scarce any discernible difference in their works.

**FALCIERI (BIAGIO).** He was born at St. Ambrogio, near Verona, in 1628, and studied at Venice under Pietro Liberi, whose style he imitated very closely. He painted a large picture of the Council of Trent, in which he introduced St. Thomas Aquinas conquering the Heretics. He died in 1703.

**FALCO (JUAN CONCHILLOS).** This Spanish artist was born at Valencia in 1651, and became the scholar of Estevan Mario. He proved one of the best designers in history of his time and country, and had a good manner of colouring, with a pencil free, sweet, and delicate. He died in 1711.

**FALCONE (ANIELLO).** He was a native of Naples, born in 1600, and educated under Ribera, after which he went to Rome, where he became a good painter of battles, the marchings of armies, and soldiers in camp. He designed and composed with great spirit, his colour was clear and vigorous, and his figures were admirably drawn. On his return to Naples, he imitated the manner of Salvator Rosa. He died in 1680.

**FALCONET (PIERRE).** He was born at Paris, being the son of Falconet the sculptor, who executed the equestrian statue of Peter the Great, at St. Petersburg. He resided some years in London, but returned to Paris about 1773. He practised history and portraiture, and he also painted ornaments. He was remarkable for drawing likenesses in black lead, with a mixture of colouring; and among those which he executed in this manner were twelve of English artists, and one of Granger, the author of the *Biographical History of England*. In 1766 he obtained a premium of twenty guineas from the Society of Arts for a painting in *chiaro-oscuro*; and in 1768, another for an historical picture.

**FALCONETTO (GIOVANNI MARIA).** He was born at Verona in 1461, and became the scholar, first of his father, and afterwards of his brother Giovanni Antonio Falconetto, of Verona, under whom he became eminent in history and portrait painting. He was also a good architect, and died in 1534.

**FALDONI (GIOVANNI ANTONIO).** This artist was born at Ascoli, in the Trevisano, about 1690. His first study was landscape, which he learned from Antonio Luciano; but afterwards he quitted that profession for engraving, in which he imitated the style of Giles Sadeler.

**FALENS (CHARLES VAN).** This Flemish painter was born at Antwerp in 1684, and died at Paris in 1733. He painted well, in the style and manner of Wouvermans.

**FANO (BARTOLOMEO DA).** He flourished in 1534, in which year he painted an altar-piece of the Resurrection of Lazarus, for the church of St. Michel, in his native city of Fano; but it is of an inferior description. His son Pompeo had a better taste, and painted some pictures of great merit. Zuccherro was his scholar.

**FANONE (STEFANO).** This old artist was born at Naples in 1318. He became a great favourite with Robert, King of Naples, who showered upon him many favours, but his works are of an inferior order. He died in 1387.

**FANZONE (FERRANDO).** This painter was born at Faenza in 1562, and studied at Rome, under Vanni, after which he executed several of the frescoes in the churches of St. John de Lateran, the Scala Santa, and St. Maria Maggiore. At Ravenna are some fine pictures by him, one a Descent from the Cross, in the convent of Dominicans; and a Proballici, in the confraternity of St. John, both which have much of the style of Lodovico Caracci. The design of Fanzone is elevated and correct, with great sweetness of colouring. He died in 1645.

**FARELLI (GIACOMO).** This artist was born at Naples in 1624, and had Andrea Vaccaro for his instructor. When very young, he gave an early proof of his talent, in a painting of St. Bridget, for the church dedicated to her at Naples; but subsequently he altered his manner in an attempt to rival Domenichino, and thereby lowered his own reputation. He died in 1706.

**FARINATO (PAOLO DEGLI UBERTI).** He was born at Verona in 1522, and successively became the disciple of Antonio Badile, and Nicolo Golfino. His taste of design was excellent, his imagination fruitful, and he had a fine invention; so that in many respects he was an admirable master; but he was not often happy in his colouring; yet the picture which he painted for the church of St. George, at Verona, is much superior in that respect to most of his performances, and in many particulars is accounted not inferior to the work of Paolo Veronese. The subject is the Miraculous Feeding of the Five Thousand, in which there are numerous figures, correctly designed, judiciously disposed, and with easy and becoming attitudes. This picture was designed and executed when he was seventy-nine years old; and what is worthy of remark is, that he possessed the lively powers of his imagination, and usual freedom of hand, at so advanced a period of his life, and that he retained the use of all his faculties till his death, in 1606. In the Palazzo Sagredo, at Venice, is an Ecce Homo, by Farinato, in which the head of Christ hath a character inimitably fine. And at Verona, in the church of St. Giovanni in Monte, is a picture representing the Baptism of Christ, which is in a grand style and broad manner, but the design is not very correct, and the colouring is too brown. Besides those works may be mentioned, St. Michael defeating the rebel Angels; and two pictures of the Murder of the Innocents, and the Tyranny of Herod, in the church of St. Maria Organo; a St. Onofrio, in the church of St. Tommaso; and a taking down from the Cross, in the Capuchin convent. Farinato has also left some etchings, executed in an excellent style.

**FARINATO (ORAZIO).** He was born at Verona, and was the son and disciple of Paolo, whose style and manner he studiously imitated; and by the promptness of his genius, he composed with so much spirit and elegance, that the best judges conceived the most sanguine hopes of his arriving at a high degree of perfection; but he died very young, and universally regretted. In the church of St. Stephen, at Verona, are several noble paintings by him, which are extremely admired, particularly one of the Descent of the Holy Ghost. Orazio etched some plates from the designs of his father.

**FARINGTON (GEORGE).** This ingenious artist was the fourth son of the Rev. William Farington, Rector of Warrington, and Vicar of Leigh, in Lancashire, and was born at the former place in 1754. He received his first instructions in the art from his brother Joseph, one of the royal academicians; but his inclination leading him to the study of historical painting, he acquired further assistance from Mr. West. He was for some time employed by Alderman Boydell, for whom he made several excellent drawings from the Houghton collection. He studied long in the Royal Academy, and obtained a silver medal in 1779, and, in 1780, that of gold, for the best historical picture, the subject of which was the Witch or Caldron Scene in Macbeth. In 1782 he went to India, where he painted many pictures; but his principal undertaking was a large work, representing the court of the Nabob of Moorshadabad. Whilst employed on this work, he imprudently exposed himself to the night air, to observe some ceremonies of the natives, in order to complete a series of drawings begun for that purpose, when he was suddenly seized with a complaint, which in a few days unfortunately terminated his life in 1788.

**FASOLO (GIOVANNI ANTONIO).** He was born at Vicenza in 1528, and had for his first master Battista Zelotti, from whom he removed to the school of Paolo Veronese, and under him made a rapid progress. In the church of St. Roche, at Vicenza, is a painting by him, representing the Pool of Bethesda, which is a noble composition, with several groups of figures, disposed and expressed in an admirable style. In the church of the Servites is another picture by Fasolo, of the Adoration of the Wise Men. He also painted some fine pieces, the subjects taken from the Roman history. He died in 1572.

**FASSOLO (BERNARDINO).** This painter was born at Pavia, and lived about the year 1520. A picture of his, of the Virgin

and Child, in the manner of Leonardo da Vinci, was carried from Rome to Paris in the time of the Revolution, and deposited in the gallery of the Louvre. It is an exquisite performance.

**FATOR (FRAY NICHOLAS).** He was born at Valencia, in Spain, in 1522. When young, he became a monk of the order of St. Francis, and acquired notice by his Latin poetry; to which he added a good taste in the fine arts; but his pictures are all confined to his monastery. The chief of these are, St. Michael defeating Lucifer; the Flagellation of Christ; and a Madonna and Child. He died in 1583.

**FATTORE (IL),** *see* PENNI.

**FAVA (IL CONTE PIETRO).** This nobleman was a native of Bologna, and born in 1669. He became a scholar of Passinelli, and one of the members of the Clementine academy. In the church of St. Tommaso dal Mercato, at Bologna, is an altar-piece by him, representing the Virgin and Child, attended by several Saints; and at Ancona are two of his pictures, the subjects of which are the Wise Men's Offering, and the Resurrection. He was a close imitator of the Caracci. He died in 1744.

**FAUCUS (GEORGE).** This French artist was born at Châteaudun in 1647, and died in 1708. He excelled in painting landscapes.

**FAVANNE (HENRY).** Of this painter we know nothing more than what is stated in a French compendium on the arts, where he is said to have been a native of London, but to have been instructed at Paris, under Houasse; after which he returned home, next made a voyage to Spain, and died at Paris in 1752. He is there said to have been esteemed a good painter of historical subjects.

**FEDDES (PETER).** This Dutch painter was born at Harlingen in 1588, and died in 1634. He was deemed a good artist in historical subjects, as well as portrait.

**FEHLING (HENRY CHRISTOPHER).** He was born at Sangerhausen, in Germany, in 1653, and became the pupil of his relative, Samuel Botschild, with whom he visited Italy, where he resided some years. On his return to his native country he fixed his residence at Dresden, and on the death of his friend, Botschild was appointed keeper of the gallery. He was much employed in adorning the palaces of the Elector of Saxony, and his works gave general satisfaction. He died in 1725.

**FEI (ALESSANDRO, OR DEL BARBIERE).** He was born at Florence in 1538, and studied successively under Ghirlandaio, Pietro Francia, and Tommaso Manzuoli di St. Friano. He became a good painter of history in fresco, and enriched his works with noble pieces of architecture. Among his principal pictures is one of the Scourging of Christ, in the church of St. Croce at Florence.

**FERDINAND (LOUIS).** This French artist was the son of Ferdinand Elle, a painter, but why he dropped his surname is not known. He acquired credit as a painter of portraits, and became a member of the Academy of Paris. He also etched several plates in a good style, between 1640 and 1650.

**FERET (JEAN BAPTISTE).** This French painter was born at Evreux in 1674, and died at Paris in 1737. He excelled in landscape, but also attempted historical subjects.

**FERG, OR FERGUE (PAUL FRANCIS).** This eminent painter was born at Vienna in 1689, and was the son of an artist of ordinary abilities, who placed him with another of the profession not much better than himself, under whom Ferg patiently practised for four years; till his father, apprehensive of the inability of his tutor, took him under his own care, and set him to design and compose historical subjects. He was particularly fond of the prints of Callot and Le Clerc, from which he received considerable improvement; but he was diverted from that attachment by persons of judgment, who observed that the figures in those prints were too minute for a young artist to study, and that it would conduce more to his advantage to form his hand for designing figures in a large than a small size. He learned afterwards from Hans Graaf, at Vienna, the manner of designing figures; but preferred Orient, a painter of landscape, to Graaf, and lived with him three years. In 1718 he went to the court of Bamberg, where his merit procured him employment, and afterwards he visited Dresden in company with Alexander Thiele, in whose pictures Ferg inserted the figures and animals, which added extremely to their value. From Germany he came to London, where he might have lived in affluence, if an indiscreet marriage had not involved him in difficulties. The necessities which arose from his domestic troubles compelled him to lower the price of his paintings to procure an immediate support; and as those necessities increased, his pictures were still more depreciated, though not in intrinsic value. By a series of misfortunes he was overrun with debts, and, to avoid his creditors, was constrained to secrete himself in different parts

of London. The climax of misery was completed in a melancholy manner, for he was found dead before the house where he lodged, apparently exhausted by cold and want, to such a degree, that it seemed as if he had wanted strength to open the door of his wretched apartment. This was in 1738, or, according to another account, in 1740. His style was much in the taste of Berchem and Wouvermans; and his subjects were the amusements, feasts, or employments of peasants, and sometimes markets in public streets, or sea shores: he adorned his landscapes with elegant ruins, selected and executed in a grand taste; and he was often so exact, as to express perceptibly the difference between the hewn stone and the polished surface of the marble. His colouring, in his first time, had all the force and strength of the Italian masters; but after he had studied nature more closely, he avoided the appearance of a mannerist; and in his imitations adhered to that only which seemed to have the greatest truth. His colouring is always sweet, clear, and agreeable; his touch light and delicate; his compositions full of spirit; and every figure has expression and elegance. His design is correct; but his horses are not equal to those of Wouvermans. He etched well with aquafortis, and his prints of that kind are in much request. The greater part of his works are in London and Germany.

**FERGIONE (BERNARDINO).** This Italian artist, who was distinguished as a painter of marine views and sea-ports, lived at Rome about the year 1720; but no particulars are related of his personal history.

**FERGUSON (WILLIAM).** He was a native of Scotland, and learned the rudiments of the art in his own country, after which he spent several years in France and Italy. The subjects which he generally painted were dead fowls, particularly pigeons and partridges; and sometimes dead animals, as hares and rabbits, besides other objects of still life. No painter in that style could have a neater pencil, or finish his pictures with greater transparency. His objects have abundance of truth and force, as nature was his perpetual model; they are also grouped with ease and skill; and by his knowledge of the chiaro-oscuro, he distributed his lights in a powerful, and frequently in a surprising manner. He died about 1690.

**FERGUSON (JAMES).** This ingenious astronomer and mechanic was also a painter, and drew portraits with some credit. He was entirely self-taught, and executed all the drawings for his various works. There are several of his portraits at Bristol. He died in 1776, at the age of sixty-six.

**FERNANDEZ (LUIS).** He was born at Madrid in 1594, and studied under Eugenio Caxes, by whose instructions he became a respectable painter of history both in oil and in fresco. He died in 1654.

**FERNANDEZ (FRANCESCO).** Another Spanish painter, who was born at Madrid in 1604, and had Bartolomeo Carducci for his master. He became very eminent, and was much employed by Philip IV. in his palaces, as well as by the ecclesiastics in the churches and convents. One of his finest pictures is a representation of the Death of St. Francis de Pablos in the convent de la Vittoria. Fernandez lost his life in a quarrel with Francisco de Barras in 1646.

**FERNANDEZ (ANTONIO DE ARIAS).** He was born at Madrid in 1604, and became the scholar of Pedro de las Cuevas, and made so rapid a progress that at the age of fourteen he painted an altar-piece for the church of Carmen Calzada at Toledo; and before he was twenty-five he was accounted one of the best painters in Spain. He had a good taste in design, was an excellent colourist, and worked with great facility. In the Augustine convent at Madrid are eleven pictures by him, the subjects of which are the different scenes in the history of the Passion. He died in 1684.

**FERRACUTI (GIOVANNI DOMENICO).** This Italian painter was a native of Macerata, and flourished about the year 1650. He excelled in landscapes, and chiefly in the representation of winter scenery, to which he gave a fine effect.

**FERRADA (CHRISTOVAL).** He was a native of Anieva, in the Asturias, and born in 1620. After studying painting under a regular instructor, whose name is unknown, he entered into the monastic order of St. Maria de las Cuevas. He painted a number of pictures for the altars and cloisters of his convent at Seville, where he died in 1678.

**FERRAJUOLI (NUNZIO).** This painter, who also obtained the name of *Delli Afflitti*, was born at Nocera de Pagani, in the kingdom of Naples, in 1661. His first master was Luca Giordano, on leaving whom he studied under Giuseppe del Sole; but his genius directed him to the study of landscape painting, and enabled him to arrive at the greatest excellence in it. Under that great master he learned to design historical figures with remarkable correctness; and he adorned his own pictures with figures of an elegant design, which he disposed with taste and propriety. He also studied the different beauties of Paul Bri,



Albano, Poussin, Salvator Rosa, and Claude Lorraine; and by a commendable ambition to imitate those admired artists, he formed a style of his own, that was exceedingly agreeable; and became universally admired for sweetness of colouring, lovely situations, and distances; for a pleasing mixture of tenderness and force; for the beauty of the skies, and the transparence of the waters.

**FERRAMOLA (FIOVANTE).** He was born at Brescia, and his works are much esteemed in his own country. The principal is a picture of St. Jerome in his study, in the church of Maria delle Grazie. He died in 1528.

**FERRANTINI (GABRIELLO),** called likewise *Degli Occhiati*. He was a native of Bologna, and the scholar of Denis Calvart, by whose instructions he became a good painter of history, as well in oil as in fresco. Most of his best works are in the churches of Bologna, particularly a picture of St. Francis, in that of St. Benedetto; a St. Girolamo, in St. Mattia; St. Francis receiving the Stigmata, in La Carità; and, in the convent of the Servites, a Descent from the Cross; with another of the Birth of the Virgin.

**FERRARA (ANTONIO DA).** This artist, as his name imports, was born at Ferrara, and lived about the year 1500. He studied under Angiolo Gaddi, and became an eminent historical painter at Urbino and Città di Castello.

**FERRARI (GAUDENZIO),** commonly called *Gaudenzio Milanese*. He was born at Valdugia, in the Milanese territory, in 1484. There are different accounts of his professional education, some making him a pupil of Pietro Perugino, and others of Scotto and Luini; but it is admitted that he profited most from studying the works of Leonardo da Vinci. When young he went to Rome, where he assisted Raffaele in the Farnesian palace. By this connexion he obtained a great accession of knowledge, and acquired an elevation of design, and strength of colouring, to which he was before a stranger. The principal of his works are the dome of the great church at Novara; and the cupola of St. Maria, near Savona, which last has been compared with Corregio's St. John, at Parma; another sublime production of his genius is the picture of St. Christopher, at Vercelli, which has much of the air of Raffaele. At the same place are some paintings of the Life of Christ; and a fine one of the Conversion of St. Paul, which has been compared with the picture of Michel Angelo, of the same subject. At Milan, Ferrari painted some

pieces of the Passion of Christ, in rivalry with Titian. He died in 1550.

**FERRARI (GIOVANNI ANDREA).** He was born at Genoa in 1599, and was a disciple of Bernardo Castelli; but afterwards he studied under Bernardo Strozzi. His application was attended with success, and he at last attained to such a degree of excellence, as to be equally expert in painting history, landscape, fruit, animals, and flowers; which subjects he finished in a small size, but with extraordinary beauty and exactness. Of his works in the higher class, the principal are the composition of Theodosius in the church del Gesù at Genoa; the Nativity, in the dome of the cathedral of the same city; and the Birth of the Virgin, at Voltri. This last appears to be his masterpiece. He died in 1669.

**FERRARI (LUCA DE).** This artist was born at Reggio in 1605, and became the scholar of Guido Reni, whose manner of painting, particularly in the airs of his figures, he happily imitated. Among his various works, one of the best is a Pietà, in the church of St. Antonio at Padua, admirably expressed, and beautifully coloured. Another fine picture by him is that of the Plague, in the convent of the Dominicans in the same city. He died in 1654.

**FERRARI (GREGORIO DE).** He was born at Porto Maurizio, in the Genoese republic, in 1644, and studied under Domenico Fiasella, but after leaving him, he imitated the works of Corregio at Parma, where he took an exact copy of the celebrated painting in the cupola of the great church. His style was now modelled entirely after that of Corregio, and though necessarily inferior, yet he acquired great merit in composition and colouring. One of his best works is the picture of St. Michael in the church of Madonna delle Vigne at Genoa. He obtained also considerable employment at Turin and Marseilles. He died in 1726.

**FERRARI (ABATE LORENZO).** He was born at Genoa in 1680, and received his instructions in painting from the preceding artist, who was his father. He also, though at a humble distance, became an assiduous imitator of the works of Corregio, and proved an excellent painter. In some respects he equalled Carlini, and in the gallery of the Palazzo Carega is a series of fine pictures by him, taken from the *Æneid*. He was an ecclesiastic, and died in 1744.

**FERRARI (ORAZIO).** He was born at Voltri in 1606, and studied under Giovanni Andrea Ansaldi, after which he obtained

the protection of the Prince of Monaco, who employed him several years. He and all his family died of the plague at Genoa in 1657. His principal work is a picture of the Last Supper, in the church of St. Siro at Genoa.

**FERRARI (LEONARDO, or LEONARDINO).** He was born at Bologna, and studied under Lucio Massari. His principal talent lay in the representation of carnival amusements, but he also painted some historical pictures for the churches of Bologna and Padua.

**FERRATO, *see* SALVI.**

**FERRETTI (GIOVANNI DOMENICO, d' IMOLA).** He was born at Florence in 1692, and studied with Giuseppe del Sole. He painted historical subjects with great credit, and his works are mostly in the churches of Pisa, Bologna, Florence, and Pistoia.

**FERRI (CIRO).** This painter was born at Rome in 1634, and was a disciple of Pietro da Cortona, in whose school he soon displayed an elevated and noble genius. He was indefatigable both in study and practice, and uncommonly attentive to improve his mind by reading history, sacred and profane; by employing his hand incessantly in design and colouring; and also by treasuring up every observation of his master. His designs are very correct, and his ordonnance truly great; his taste, style, ideas, composition, and colouring, are entirely like those of Cortona; of which he gave a sufficient proof, by finishing one of that master's designs, left imperfect in the palace of Pitti at Florence; and, indeed, his works are frequently taken for the hand of Cortona. He received high prices for his paintings, which was a public acknowledgment of his merit; and he had also as much employment as he could possibly execute. His works, as well as reputation, were spread through every part of Europe; and they are a principal ornament of the churches, as well as of the cabinets and apartments of the nobility. By the Duke of Tuscany he was engaged in many considerable designs for ceilings and saloons; and he was employed to finish several noble compositions begun by Cortona; which he executed so much to his master's honour and his own, that the whole appear to be only by one hand. The principal works of *Ciro Ferri* are the Immaculate Conception, in the church of St. Mark at Rome; St. Ambrose healing the sick, in the same city; the Annunciation, in the gallery of the pope, at Monte Cavallo; and the cupola of St. Agnes at Rome. He died in 1689.

**FERRONI (GIROLAMO).** This artist was born at Milan about 1681. He painted a picture of the Death of St. Joseph for the church of St. Eustazio in his native city, after which he went to Rome, where he became a scholar of Carlo Maratti; after whose designs he executed some engravings.

**FERRUCCI (NICODEMO).** He was born at Florence, and studied under Domenico Passignano, whose style he adopted with great success, and accompanied him to Rome as an assistant in most of his works. He excelled in fresco, and many of his paintings are at Florence and Fiesole. He died in 1650.

**FETI (DOMENICO).** He was born at Rome in 1589, and became a disciple of Lodovico Cigoli; but afterwards he went to Mantua, where he obtained the patronage of the Cardinal Gonzaga, who, on his coming to the dukedom of that state, appointed him his principal painter. Unfortunately, however, the artist by his intemperance shortened his days, and died at Venice in 1624. Feti adopted the style of Giulio Romano, without the abject servility of a mere imitator: his colouring is forcible, and the expression of his figures animated. His works, though chiefly of a small size, are very scarce. Among his principal pictures are Christ praying in the Garden; an Ecce Homo; the Crowning with Thorns; the Entombing of the Saviour; and the Miracle of the Loaves and Fishes. The four first are in the Palazzo Corsini, at Florence, and the last in the academy of Painting at Mantua. There is great force in his pictures; and though he sometimes is too black, yet he expressed the passions in a strong manner, and had a pleasing mellowness in his colouring.

**FEVRE (ROLAND LE).** This artist was born in Anjou in 1608, and obtained the name of Le Fevre de Venice; but he was in no great esteem either for his attitudes or likenesses in portrait. He was accounted a better designer than painter, and was most remarkable for his curious method of staining marble. In the reign of Charles II. he came to England, and was patronised by Prince Rupert. He died in 1677.

**FEVRE (CLAUDE LE).** He was born at Fontainebleau in 1633, and had for his instructors, Eustache le Sueur, and Charles le Brun. By the advice of the latter he followed portrait painting, and became one of the most eminent among his countrymen. He also painted flowers extremely well, and sometimes historical subjects, but his greatest merit was in portrait, which profession he

followed in London with good success some years, and died in that city in 1675.

**FIALETTI (ODOARDO).** He was born at Bologna in 1573, and after studying there under Giovanni Battista Cremonini, he went to Venice, and became the scholar of Tintoretto. He painted a number of pictures for the churches, particularly the Crucifixion in that of Santa Croce. He also etched several plates from his own designs, in an admirable style. He died at Venice in 1638.

**FIAMMINGO (ARRIGO).** He was a Fleming, and obtained the name of Fiammingo in Italy on that account. He lived at Rome in the pontificate of Gregory XIII., by whom he was employed in the Vatican. He painted also a picture of the Resurrection in the Sistine chapel, and in the church Della Madonna degli Angeli, another of our Saviour and Mary Magdalen at the house of Simon the Pharisee. In the same church is a noble piece by him, of St. Michael defeating Lucifer. He died, at the age of 78, about the year 1601.

**FIAMMINGO (ENRICO).** This artist was also, as his name imports, a native of Flanders. He studied first under Ribera, and afterwards had Guido Reni for an instructor. Some of his works in the churches at Bologna are much in the style of Guido, but much more dark in the shadows.

**FIASELLA (DOMENICO),** called also *Sarzana*. He was born near Genoa in 1589, and was called Sarzana from the place of his nativity. At first he was a disciple of Aurelio Lomi, and afterwards of Battista Pagi; but he went to Rome for improvement, and there studied after the best masters and the remains of antiquity. By this method he obtained an excellent taste of design, which enabled him to paint in conjunction with Passignano and Arpino. His greatest excellence, however, lay in painting portraits, which he executed with a remarkable justness of character and force of resemblance. In colouring he is superior to most of the Genoese school; his design has great elevation, and his composition is correct and judicious. In the church of St. Vincenzio at Piacenza, he painted a noble picture of St. Bernard; in the dome of the church of Sarzana, the Murder of the Innocents; and at St. Agostino, in Genoa, a picture of St. Thomas. He died in 1669.

**FICHERELLI (FELICE).** This painter, who obtained the name of *Felice Riposo*, was born at Florence in 1605, and had Jacopo

Empoli for his instructor. The name of Riposo was given to him on account of his habitual reserve and indolence; yet he was an excellent painter, as his works evince. The principal are Adam and Eve driven from Paradise, and a picture of St. Antonio. He copied Andrea del Sarto very closely. He died in 1660.

FIESOLE, *see* ANGELICO.

FIGINO (AMBROGIO). This artist was born at Milan, and studied under Giovanni Paolo Lomazzo; but though he learned historical composition from him, and was well qualified to shine in that style, he preferred portrait painting, in which he eminently excelled, as well for the resemblance as for the expression and colouring of his pieces. Such was his merit that Marino the poet celebrated his praises, and the greatest potentates wished to have their pictures painted by his hand. His works in history are also good, the two principal of which are an Assumption, in the church of St. Fidele, and an Immaculate Conception, in that of St. Antonio at Milan. At Wilton, in the collection of the Earl of Pembroke, there is a Descent from the Cross, painted by this master. He died in 1590.

FILICUS (JOHN). This painter was born at Bois-le-Duc, in Holland, in 1660, and had Peter Van Slingelandt for his master, whose style he adopted very successfully. His pictures are of conversations, and portraits of a small size, which he executed in a spirited manner. He had a good taste in composition, designed correctly, and was an excellent colourist; but he did not labour so much in the finishing of his pictures as Slingelandt. He died at Bois-le-Duc in 1719.

FILIPPI (CAMILLO). He was born at Ferrara, and studied under Dosso Dossi, from whose instructions he learned to paint history in a good style of composition. Two of his best pictures are one of the Annunciation, and another of the Trinity; both at Ferrara, where he died in 1574.

FILIPPI (SEBASTIANO). He was the son of the above, and was born at Ferrara in 1532. After receiving instructions from his father, he went to Rome, and became a pupil of Michel Angelo Buonarroti, whose elevated style he approached much nearer than any artist of his day. There is a proof of this in his picture of the Last Judgment, in the cathedral of Ferrara, on which great work he was employed three years. By an unfortunate mistake, this sublime production has been materially injured in

the cleaning, owing to the blunder of the persons engaged upon it, in not knowing that it was painted in fresco. Still there are performances sufficient, and in a perfect state, in the churches of Ferrara, to show that Filippi was a worthy disciple of his great master. He acquired the name of Gratella, from his practice of squaring large works to reduce them to a small size. The great fault of this artist is sameness, and a perpetual copying of himself. Among his principal works, besides the one already noticed, are the Martyrdom of St. Catherine; the Wise Men's Offering; St. Cristofano; a Dead Christ supported by Angels; the Virgin and Child, with St. John; and a Circumcision. He died at Ferrara in 1602.

**FILIPPI (CESARE).** This artist was the younger brother of Sebastiano, by whom he was instructed. His talent lay in painting grotesques; but he occasionally attempted historical subjects. The best of these is the Crucifixion in the church Della Monte at Rome.

**FILOCAMO (ANTONIO and PAOLO).** Two brothers, who were natives of Messina, and pupils of Carlo Maratti. On finishing their studies at Rome, they formed an academy in their native city, and painted a number of works for the churches. They died of the plague in 1748.

**FINNEY (SAMUEL).** He was born at Fulshaw, in Cheshire, and obtained some celebrity in his day as a miniature painter, both in enamel and water colours. He was appointed enamel painter to the late Queen Charlotte, and in 1765 exhibited two pictures, one of which was a portrait of her majesty. He died about 1807, having long before given up painting as a profession.

**FINOGLIA (PAOLO DOMENICO).** He was a native of Orta, in the kingdom of Naples, and had Massimo Stanzione for his preceptor, under whom he acquired a correct taste of design and power of execution. His invention was uncommonly fertile, and his manner had considerable force. The principal of his works are in the churches and convents of Naples, where he died in 1656.

**FIORAVANTI (—).** The subjects painted by this Italian artist were carpets, vases, musical instruments, and objects of still life; and he imitated them with such great truth, resemblance of nature, exactness of colour, and such roundness and relief, that he was esteemed one of the best in his profession in that style of painting. When he died is unknown.

**FIORÉ (COLA ANTONIO DA).** He was born at Naples in 1352, and received his instructions in painting from Francesco Simone. He executed several altar-pieces in the churches of his native city, one of which bears the date of 1375. This picture represents the Enthronization of the Virgin; and on the laterals are the Ascension, and the Descent of the Holy Ghost. But the best work of Fioré is St. Jerome extracting a Thorn from the Foot of a Lion; painted when the artist was near eighty. He died in 1444.

**FIORI (CESAR),** a native of Milan, was born in 1636, and died in 1702. He painted portrait and architectural subjects.

**FIORI (MARIO DI).** He was a native of Penna, in the kingdom of Naples, and was born in 1603. He studied under his uncle Tommazzo Salini, after which he went to Rome, where his works were much esteemed. He painted flowers with an astonishing resemblance to nature, and in an elegant disposition. He died at Rome in 1673.

**FIORINI (GIOVANNI BATTISTA).** He was a native of Bologna, and lived about the year 1590. He painted, in conjunction with Cesare Aretusi, several pictures for the churches of Bologna and Brescia; among which was one of the Birth of the Virgin; and another of the Mass celebrated by Pope Gregory the Great.

**FLAMEEL, or FLEMAEL (BERTHOLET).** He was born at Liege in 1614, and was placed by his parents under a musician; but turning his mind to painting, he received some instruction from an indifferent artist; after which he became the pupil of Gerard Douffleist, who had just returned from Italy. At the age of twenty-four he visited Genoa, Milan, Florence, and several other cities; but his arrival at Rome amply recompensed him for the labour of his journey. In that city he studied to great advantage, and copied the works of the best masters; by which he acquired a taste so elevated, that it recommended him to the court of Florence, where the grand duke employed him in several great works, which procured him general applause. After remaining some years in the service of his illustrious patron, he went to Paris, where he was employed in ornamenting some of the apartments of Versailles. He also painted the cupola of the church of the Carmelites in that city, where he represented the Assumption of Elijah; and in the sacristy of the Augustines, the Wise Men's Offering. In 1647, after an absence of nine years, he returned to Liege, where he soon after painted a grand picture of the Crucifixion, for the collegiate church of St. John. In 1670 he went



again upon invitation to Paris, and painted the ceiling of the royal chamber of audience, choosing for his subject an emblematical representation of Religion. While there he became a member, and afterwards a professor, of the Royal Academy. He also embraced the clerical profession, and though he did not understand Latin, was made a canon of St. Paul, by papal dispensation. But notwithstanding these favours, and the wealth he acquired, a deep melancholy seized him, and continued till his death, which happened at Liege in 1675. He is said to have been one of the victims of the Marchioness of Brinvilliers, who destroyed several persons by poison. Flameel had an excellent genius, a lively imagination, and a noble taste for historical compositions. He was skilled in antiquities, and in all his designs strictly attended to costume. His pictures are usually enriched with porticoes and colonnades, for he was an accomplished architect. His choice of nature was elegant, his expression lively, and his pencil delicate. His colouring was good, and his taste of design was entirely of the Roman school. At Liege are several grand altar-pieces, among which, one in St. Paul's church describes the Conversion of that Saint; in the cathedral is the Resurrection of Lazarus; and in other places, the Elevation of the Cross; the Assumption of the Virgin; and the Crucifixion; which last has a vast number of figures.

**FLAMEN (ALBERT).** This artist was a native of Flanders, and lived about the year 1665. He excelled in painting landscapes, fish, birds, and insects; of which also he engraved several plates in an admirable style.

**FLATMAN (THOMAS).** This poet and artist was born in London about 1633, and had his education in Winchester school, after which he went to New College, Oxford, but left the university without a degree, to study the law in the Temple, where he was called to the bar. It does not appear, however, that he made any figure in that profession; but having a turn for the arts, he indulged his inclination, and in one of his poems, speaks of himself as a painter. He drew portraits in miniature, and, according to Granger, one of his heads is worth a ream of his Pin-darics. He died in London in 1688.

**FLAXMAN (JOHN).** This admirable sculptor, who died in 1826, in the seventy-second year of his age, is entitled to a place in this work, by his series of designs from *Æschylus*, *Hesiod*, the *Iliad* and *Odyssey* of *Homer*, and the daring conceptions of

Dante. By these designs he gained, not only in England, but throughout the continent, a high character for original genius, poetic invention, and classical taste.

**FLINK (GOVERT).** He was born at Cleves in 1614, and was intended by his father for the mercantile profession; but, after serving some time in a counting-house at Amsterdam, he relinquished commercial pursuits to follow his inclination for painting. His first master was Lambert Jacobs, under whom he made an extraordinary proficiency, by studious diligence, by a strong natural genius, and also by his emulation to excel Backer, who happened to be the disciple of Jacobs at the same time. On quitting his master, he entered the school of Rembrandt; where he became so captivated with the excellencies of that great artist, that he incessantly studied his style of composition, manner of colouring, and penciling; and at last showed himself not only a good imitator of him, but in some respects his equal, and in freedom of hand rather his superior. Many of his pictures have indeed been sold for those of Rembrandt. His reputation soon procured him continual employment in painting the portraits of princes and illustrious personages, though his genius was more inclined to historical subjects, and several of his performances in that style were admired for the goodness of the design, and the beauty of the colouring. But as the Italian taste began to be more esteemed after the death of Rembrandt, Flink took great pains to alter his first manner; for which purpose he made a large collection of the finest casts that could be procured from Rome, of the best drawings and designs of the artists of Italy; as also of several of their paintings; which he made his principal studies. When he imagined himself to be competently improved, he finished a noble design for the great hall of the senate-house at Amsterdam, representing Solomon praying for wisdom; in which his disposition and manner of grouping figures appear excellent, and the tone of the colouring is strong and lively. He likewise painted a grand historical composition for the artillery company at Amsterdam, consisting of portraits of the most distinguished persons of that body. The figures were well disposed, and every part of the picture was painted by Flink, except the faces, which were by Vander Helst. He died in 1660, much regretted; and his collection of prints and drawings were sold for twelve thousand florins. It is observed that in the painting-room of this master the light was admitted from above, through a kind of dome.

**FLOBIANO (FLAMINIO).** This artist was a native of Venice, and a successful imitator of Tintoretto. Among his principal

performances, the best is a painting of St. Lorenzo, in the church dedicated to that saint; but of the personal history of the artist, or the date of his birth and death, we are not informed.

**FLORIGORIO (BASTIANO).** He was born at Udina, and lived about the year 1540. He studied under Pelegrino da S. Daniello, and became a respectable painter of history, chiefly in fresco; but his works of that kind have perished. Of his oil pictures there exist one of St. George and the Dragon, and a Last Supper, both at Udina.

**FLORIS (FRANCIS).** He was born at Antwerp in 1520, and practised as a sculptor till he was twenty, when he changed his profession, and studied painting under Lambert Lombard, whose manner he always followed, and imitated him so well, that it is no easy matter to distinguish the work of the one artist from that of the other. He afterwards travelled to Rome, and there designed after the antiques, but principally applied to the works of Buonarroti, whose Last Judgment he copied in a free and bold manner. His contours were finely marked; and those designs which he made at Rome, though sometimes too sharp, and divided into too many minute parts, were often very delicate. At his return to Antwerp, his manner of composition, so different from that of his countrymen, gained him the honourable distinction of the "Raffaelle of Flanders," though not very appropriately, as his style more resembled that of Buonarroti. His works were in great esteem; he grew rich, and might have been employed by most of the princes of Europe, if his love of drinking had not sunk him into contempt. He generally gave great roundness to his figures; and though they were so well handled as to bear a near inspection, yet, at a distance, new beauties are frequently discoverable. His readiness of hand was remarkable, and his pencil seemed as quick as his invention, of which he gave a proof at the entry of Charles V. into Antwerp, when he was engaged to paint the triumphal arches for that grand ceremony, and having seven figures as large as life to finish, he executed them in as many hours. He painted for the confraternity-hall of St. Michael at Antwerp, a noble design, the subject of which is the Fall of Lucifer; and it is highly celebrated for the goodness of the composition and handling, for the variety of attitudes in the apostate angels, and for the strong expression of the muscles in the naked figures. This picture was latterly in the Louvre, at Paris. At Antwerp is preserved an Assumption of the Virgin, equally excellent in design, colouring, and the draperies. He had a bold and strong manner; but, like Buonarroti, he was apt to make

the muscular parts too full; yet his tone of colouring was very pleasing. He invented and composed with ease; but he had something dry in his manner, and his figures have somewhat of stiffness, though they have also an agreeable turn. Floris etched some prints in a slight but spirited manner. He died in 1570. There was another *Francis Floris*, who was a Venetian, and a painter of history. He died in 1416, aged forty-six. There was also another artist, named *Cornelius Floris*, a native of Antwerp, who was both a sculptor and painter. He died in 1602, at the age of 52.

**FOLDSONE (JOHN).** This artist painted small portraits in oil, of no great merit, but with sufficient likeness to procure him much employment at a small price. His practice was to attend sitters at their own houses. He commonly began in the morning, generally dined with them, and finished his work before night. He died young, about 1784. His eldest daughter practised miniature painting, but was unfortunate in her marriage.

**FOLER (ANTONIO).** He was born at Venice in 1526, and lived in great friendship with Paolo Veronese, whose style he imitated very happily in his colouring, though he was somewhat defective in designing. His easel pictures are by far the best of his productions, and come nearest to the manner of Veronese. In the abbey of St. Gregorio, at Venice, are three pictures by him, the subjects of which are, the Assumption of the Virgin; the Scourging of Christ; and the Crucifixion. In the church of St. Barnabas is the Birth of the Virgin; and in that of St. Catherine, Christ praying in the Garden; and the Resurrection. He died in 1616.

**FOLLI (SEBASTIANO).** This artist was born at Sienna, and lived about the year 1610. He studied under Alessandro Casolani, and obtained considerable credit by his frescoes in the churches of his native city, especially in the cupola of St. Martha; and the History of Sebastiano, in the church dedicated to that saint. He was much employed at Rome, by Cardinal de Medici, afterwards Pope Leo XI.

**FONTANA (PROSPERO).** He was born at Bologna in 1512, and was instructed by Innocenzio Francucci, called *da Imola*; but afterwards he studied the manner of Giorgio Vasari, though he was more incorrect and negligent than that master. Fontana had an inventive genius, and a design that was extremely bold; but being of an extravagant disposition, he was obliged to paint in a hurry, to raise money for the gratification of his passions. At Città di Castello he painted, in a few weeks, a saloon representing

the principal events in the history of the Vitelli family. Other productions were despatched by him in a similar manner at Rome, in the villa Giulia, and the Palazzo Toscano. His best performances are the Wise Men's Offering; and the Annunciation, in the church of St. Maria delle Grazie, at Bologna; in that of La Morte, a Descent from the Cross; and in that of St. Giovanni Battista, a Madonna and Child, with attending Saints. Fontana was also eminent in portrait. He was the master of Lodovico and Annibale Caracci. This artist died at Bologna in 1597. There was also an artist of the name of Dominico Maria Fontana, who was the contemporary of Prospero, and lived at Bologna, where he practised as an engraver. He had a daughter who engraved wood-cuts in a neat style; besides these, we have an account of Giovanni Battista Fontana, who was a designer and engraver at Verona. He lived about the year 1580.

**FONTANA (LAVINIA).** This lady was the daughter of Prospero Fontana, and was born at Bologna in 1552. She learned the art of painting from her father; but her inclination led her principally to portrait, and having had the honour of painting that of Pope Gregory XIII., she succeeded so well as to obtain the patronage of his holiness, which of course procured her an abundance of employment from the nobility at Rome. She also painted historical subjects admirably, and in the churches at Bologna are some of her pictures, executed in the style of her father. The principal of these are the Crucifixion; the Miracle of the Loaves and Fishes; St. Francis raising a Dead Man; and the Annunciation. She died at Rome in 1614.

**FONTANA (ALBERTO).** He was a native of Modena, and studied under Antonio Begarelli, having for his fellow pupil Nicolo del Abate, in conjunction with whom he painted the interior of the butchers' hall at Modena. He died in 1558.

**Fontebasso (FRANCESCO).** This artist was born at Venice in 1709. He studied under Sebastiano Ricci; but his works as a painter are less known than his engravings, some of which are from the designs of his master, and others from his own.

**Fontebuoni (ANASTASIO).** He was born at Florence, and had Domenico Passignano for his instructor, but improved himself materially at Rome, where he painted some pictures for the churches. In that of St. Giovanni, at Florence, are two of his best performances, representing the Birth and Death of the Virgin. He died in the prime of life.

**FONTENAY (JEAN BAPTIST BLAIN DE).** He was born at Caen, in Normandy, in 1654, and was instructed by John Baptist Monnoyer, whose style he followed in painting fruit, flowers, and insects, to which he added vases ornamented with figures in bas-relief. These vases he likewise decorated with festoons of flowers, in an elegant taste, and grouped with great judgment. He was employed by Louis XIV. at the Gobelins, and died in the service of that monarch, in 1715.

**FOPPA (VINCENZIO).** This ancient painter was born at Brescia, and is considered as the father of the Milanese school. He painted a picture of the Crucifixion in 1455; but his best works were a representation of the Trinity, and St. Ursula at Brescia; and the Death of St. Sebastian at Milan. He was also a writer on the theory and practice of his art. He died in 1492. As a painter he is praised for the expression in his heads, the correctness of his outline, and the harmony of his colouring.

**FORABOSCO, or FERABOSCO (GIROLAMO).** He was born at Venice, though others say at Padua, about the year 1600, and was esteemed an admirable artist, as well for the lively and natural tint of his colouring as for his exquisite touch and freedom of hand. He had great power in portrait painting, and his pictures were so surprisingly coloured and finished that they were said to be worked by magic. Several historical compositions, and some of his portraits, are preserved in Venice as curiosities. The best of his performances were, a portrait of the Doge Contarini, painted in 1655; and another of the Doge Pesaro, in 1659. In the Palazzo Sagredo at Venice, among a number of capital paintings by the best masters, is an Old Man's Head, which seems to be a portrait of some person of eminence, painted by Forabosco; and it is in every respect admirable as to colouring, finishing, and character, full of nature, truth, and expression. He died about 1660.

**FORBICINI (HELIODORO).** He was born at Verona in 1686, and practised at Venice, where he died in 1739. He excelled in painting grotesques, which he executed with great spirit.

**FOREST (JEAN BAPTISTE).** He was born at Paris in 1636, and received his first instructions from his father, who was an ordinary artist. After this he went to Rome, and placed himself as a disciple with Pietro Francesco Mola; afterwards he imitated the works of Titian and Giorgione. On his return to France he obtained the reputation of being one of the best land-

scape painters of his day, and in 1674 was elected a member of the academy of Paris. He studied diligently, and formed his taste of landscape originally on the manner of Mola; but his trees were designed and touched in a masterly style, and most of his situations and scenes were taken from nature; his colouring was by no means agreeable, being often too black, though his penciling was free and bold. He died at Paris in 1712.

**FORMELLO (DONATO DA).** This artist was a native of Formello, in the duchy of Bracciano. He studied under Vasari, and became one of the painters employed by the pope in decorating the Vatican, where he rose far above his master. The subjects which he there executed in fresco were from the life of St. Peter. He died in the prime of life.

**FOSSATO (DAVID ANTONIO).** This artist was a native of Venice, and lived about the year 1620. He is not much known by his paintings, but he etched a number of plates after various masters in a good style.

**FOSSE (CHARLES DE LA).** This painter was the son of a goldsmith, and born at Paris in 1640. He became the scholar of Le Brun, who suffered him to paint occasionally for him in some of his most capital works. After remaining with Le Brun some years, he went on a royal pension to Italy, and on his return was employed to paint the dome of the Hôtel des Invalides. In this work he gave such satisfaction that his pension was enlarged, and he was admitted into the academy, of which he became a professor, and afterwards rector. His fame was so extended, that the Earl of Montague invited him to London, where he was employed in painting his magnificent house, which is now the British Museum. King William, on seeing the pictures which he painted there, offered him a handsome establishment in this country; but La Fosse chose rather to return to France, where he died in 1716. La Fosse was most admired in his day as a colourist, and was deemed excellent both in landscape and history. He was always fond of grand compositions, and his abilities in that way procured him considerable employment in the royal palaces, as well as the seats of the nobility. He wanted, however, grandeur in his taste, and correctness in his design; his style of composition is rather heavy and loaded; his figures usually are too short, and his draperies indifferently cast. The principal merit of La Fosse consists in his colouring, as in that particular part he aimed at an imitation of Veronese and Rubens; yet even in this he had but a very

remote resemblance to that look of nature which is always observable in the works of those great artists.

**FOUCHIER (BERTRAM DE).** He was born at Bergen-op-Zoom in 1609, and studied at first under Anthony Vandyck, at Antwerp; but that master not having sufficient leisure to attend to the careful instruction of his pupils, by his incessant employment, Fouchier went to Utrecht, and became the scholar of John Bylart, with whom he continued two years. He next travelled to Rome, where he examined the productions of ancient and modern art, and attached himself to the taste of Tintoretto. He would probably have reaped more advantage by his studies at Rome, if he and another Dutchman had not been compelled, by the dread of the inquisition, to fly from that city and retire to Florence. When he returned to his own country, and followed his profession, he soon perceived that the manner of Tintoretto, in which he painted, was not so acceptable to his countrymen as it was in Italy, and therefore he changed it entirely, and assumed the style and manner of Ostade and Brouwer, in which he had extraordinary success; and his pictures of rustic festivals, drunken peasants, and assemblies, were much esteemed. He died in 1674.

**FOUQUIERES (JACQUES, CHEVALIER).** He was born at Antwerp in 1580, and became successively the disciple of Jodocus Mompert and John Brueghel; but he formed a manner more true than that of either of his masters, and more like nature. He became an incomparable painter of landscape, and his pictures are by some considered as worthy of standing in competition with those of Titian; the principal difference consisting in the difference of the scenery, rather than in any disparity of colouring or handling. The genius of Fouquieres was excellent; his figures were correctly designed, and in an elegant taste; and he introduced them in his landscapes with grace and truth. He painted equally well in a large and a small size; he studied and imitated nature happily; and his paintings show a fine effect, great force, and considerable judgment; though at times he was a little too green in his landscapes. Rubens employed him occasionally in painting the back grounds of his pictures. He was also much engaged at the court of the Elector Palatine, and in 1621 he went to Paris, where he painted several pictures in the gallery of the Louvre, for which Louis XIII. conferred on him the honour of knighthood. This mark of distinction made him insolent, and his conduct was so bad to Nicolo Poussin as to compel that incomparable artist to leave France. Fouquieres himself fell afterwards into dis-



grace, and died in poverty at Paris, in 1659. He had resided for several years at Rome and Venice, where he acquired that excellent style of colouring and design for which he became so deservedly distinguished.

FOX (CHARLES), an English portrait and landscape painter, was born at Falmouth in 1749. His productions are not much known. In 1797 he published a volume of poems, entitled "The Complaints, Consolations, and Pleasures of Achmet Ardbeli, a Persian Exile." These pieces are original, though professing to be translations. He died at Bath in 1809.

FRAGONARD (HONORÉ). This modern artist was born at Grasse, in Provence, in 1732, and died at Paris in 1807. He studied originally at the French academy in Rome, on a pension from the king, and became distinguished by the gaiety of his subjects, particularly bacchanals and nymphs. One of his pictures, the subject of which was Callirhoe, gained his election into the Academy of Paris in 1765. He excelled, however, chiefly in landscape, in which he imitated Ruysdael. His trees are touched with taste, and he represented the different seasons in his pictures with accuracy. The figures which he introduced are delicate, especially the females, and all the accessories are delineated with judgment and spirit. He left a son, who is also a good painter in the style of his father. Fragonard engraved some plates from his own designs.

FRANCESCA (PIETRO DELLA). This painter, who, from the place of his nativity, is called *Pietro Borghese*, was born at Borgo San Sepolcro, in the province of Umbria, in 1398. His first study was the mathematics, after making a considerable progress in which he applied to painting, under an unknown artist; but, by the force of native genius, he rose to such distinction in the art as to be employed by the Duke of Urbino. Afterwards he went to Rome, where he painted a large picture of Pope Nicholas V. and several of the cardinals and bishops. At his native place is a picture of St. Louis by him, in the public palace; and in the church of St. Chiara, an Assumption of the Virgin. This last is a fine composition, and much in the style that Raffaello subsequently carried to perfection. The battles of this ancient master have uncommon spirit in the attitudes of his horses, as well as his figures, each of them having good action, good expression, and a very judicious disposition. One of the most celebrated of his paintings is a night-piece, in which he represents the Emperor

Constantine as asleep in his pavilion, attended by his chamberlain, and a few of his guards ; and an angel appearing to him as in a vision, showing him that sign under which he should fight and conquer. The light is diffused from the angelic glory, and distributed with the utmost judgment ; so that the whole has a fine effect, and every thing preserves the appearance of truth and nature. Francesco was an author as well as an artist, and wrote several treatises on geometry, and other branches of the mathematics, which are in the library of the Duke of Urbino. He became blind before his death, which happened in 1484.

**FRANCESCHI (PAOLO).** This painter was born in Flanders in 1540 ; whence the Italians gave him the name of Paolo Fiammingo. He studied at Venice under Tintoretto, and fixed his residence in that city, where he painted landscapes, as well as historical subjects ; two of his best productions of the latter class are, a Descent from the Cross ; and St. John preaching in the Wilderness. He was much employed by the Emperor Rodolphus II. He died at Venice in 1596.

**FRANCESCHINI (CAVALIERE MARC ANTONIO).** He was born at Bologna in 1648, and was a disciple of Giovanni Battista Galli ; after which he studied under Carlo Cignani, who soon discerned the talents of his pupil, and took pains to form him to an elegant taste of composition, correctness of design, and goodness of colouring. To confirm his judgment, he set before him several models of human figures, the works of different masters of eminence, that he might habituate his eye to what was truly beautiful and elegant. By this method of instruction, aided by genius and assiduity, Franceschini became an excellent artist in fresco as well as in oil, being equally applauded for his correct design and his admirable colouring in the manner of Cignani. He was employed in embellishing many churches and convents at Bologna, and in other parts of Italy ; particularly Modena, where he painted the hall of the ducal palace, so much to the satisfaction of that prince, that he would have retained him at his court by a large pension, and all the honours due to his merit. But Franceschini, preferring freedom and independence to the greatest acquisitions, declined the offer. At Genoa he painted, in the great council chamber, a design that manifested the fertility of his invention and the grandeur of his ideas ; for most of the memorable actions of the republic were there represented, with a multitude of figures nobly designed, judiciously grouped and disposed, and correctly drawn. In the Palazzo Monti at Bologna is a small gallery painted by

him, of which the colouring is exceedingly lovely, though the figures appear to want roundness; but his design is always correct, and truly excellent. His other works of most note are a fine piece of the Annunciation; the Death of St. Joseph; St John in the Isle of Patmos; St. Francis de Sales in the action of prayer; a St. Tommaso da Villanuova distributing charity; the Founders of the orders of Servi in one grand piece; and a Pietà at Imola. His figures had as much of nature and truth as possibly could be described; and in all his works one sees a prevailing elegance, united with a great force of colour and much sweetness. No painter seems to have comprehended the beautiful forms of nature better than Franceschini, nor to have expressed the passions of the soul with more exactness and truth. He preserved the powers of his mind and his pencil unaltered, at a very advanced age; and when he was even seventy-eight years old, he designed and coloured his pictures with all that fire and spirit for which he had been distinguished in his best time. He died in 1729.

**FRANCESCHINI (GIACOMO).** He was the son and pupil of the preceding painter, and was born at Bologna in 1672. His style resembled that of his father; and some good pictures by him are in the churches of his native city. He died in 1745.

**FRANCESCHINI (BALDASSARE, called *Volterrano*).** He was born at Volterra in 1621, and derived his first knowledge of the art of painting from Matteo Sorella; but afterwards he became a disciple of Roselli, and successfully imitated the graceful taste of design, as well as the colouring and penciling of that master. But having observed somewhat still more engaging in the colouring of Giovanni da San Giovanni, he studied under him for some time, and at last completed his knowledge, by carefully copying the works of Corregio at Parma. He was employed in a vast number of grand designs for religious houses and chapels; and was allowed to have a fine invention both for historical and poetical subjects, a sensible and strong expression, and an agreeable manner of colouring, with a thorough knowledge of the chiaro-oscuro and foreshortening, so that he gave uncommon life and dignity to his compositions. He also painted portraits in a noble style; and his landscapes were universally admired for their delightful situations, and the elegance of the figures, which are introduced with singular judgment and propriety. His easel pictures, though not numerous, are excellent. He died in 1689.

**FRANCESCHINO, see FRANCESCO CARACCI.**

**FRANCESCHITTO (—).** This Spanish artist was brought up under Luca Giordano, whom he accompanied to Italy, and at Naples he painted a noble altar-piece for the church of St. Maria del Monte, representing St. Paschali surrounded by an assemblage of angels, and beneath is a beautiful landscape. He died very young.

**FRANCESCO (called FRANCESCHIELLO DELLA MURA).** He was the disciple of Solimena, and spent several years under his direction; but he did not acquire many of the excellencies of that master. Though his manner of design was correct, and his touch spirited, his colouring was indifferent and tasteless. Three paintings by Francesco are in the great church at Capua, and the most considerable is the altar-piece, representing the Annunciation, which has many imperfections, though several parts are worthy of praise. The attitudes and dress of his figures show ingenuity and elegance; the folds of the draperies are large and full, and the groups are well connected; yet the colouring is too gaudy, and too much like fan-painting, a common defect in the works of modern Italian artists.

**FRANCHI (LORENZO).** He was born at Bologna in 1582, and had Camillo Procaccini for his instructor; but he left the manner of that master to imitate in small the grand style of the Caracci. He died in 1630.

**FRANCHI (ANTONIO).** He was born at Lucca in 1634, and was at first a disciple of Pietro Paolini, a painter of that city; but when he had studied for some time under him, he preferred the style of Roselli, and Pietro da Cortona, to that of his master, and made their works the objects of his studious attention; when, from a desire to improve himself still farther, he went to Florence, to profit by the direction of Baldassare Franceschini. There he acquired a fine taste of design, correctness of outline, a lovely and natural tint of colouring, and rendered himself a distinguished painter both of portrait and history. At Florence he was employed to paint the pictures of the grand duke and duchess, the latter of whom honoured him with the title of her principal painter. He also painted several altar-pieces for the churches of that city, particularly one of St. Joseph; and Christ giving the Keys to Peter. This artist had a literary turn, and wrote a work on the theory of painting. He died in 1709.

**FRANCIA (FRANCESCO)** The real name of this ancient master was Francesco Raibolini, though he was generally called Francia.

He was born at Bologna in 1450, and was originally bred a goldsmith; but his genius directed him to painting, and by constant application he arrived at a great degree of perfection in the art, so as to be esteemed one of the best artists of his time. Being a contemporary of Raffaello, he impatiently desired to see the works of that sublime genius; but his age and infirmities prevented him from taking a journey to Rome. At last he had an opportunity of gratifying his curiosity; for Raffaello having painted a St. Cecilia for the church of St. Giovanni del Monte at Bologna, wrote a letter to Francia, requesting him to see it properly fixed. The letter was received with rapture, and the picture with all possible expedition was taken out of its case; but the sight of so much perfection in design, grace, expression, and exquisite finishing, struck Francia with astonishment, and threw him into a state of melancholy, on finding how much Raffaello was superior not only to himself but to all others. This stroke, it is said, occasioned his death in 1518. The reputation of this master was established by a picture of St. Sebastian; in which the true and elegant proportion of the limbs, the gracefulness of the attitude, and the delicacy of the colouring, were equally admired; and it was highly commended by Annibale Caracci.

FRANCISQUE, *see* MILE.

FRANCK, or FRANCKEN (JEROME). He was born at Herenthals, near Antwerp, in 1540, and became a scholar of Francis Floris, after which he went to Paris, where he was employed by Henry III., whose portrait he painted. After this he pursued his journey to Rome, and, on his return to Antwerp, opened an academy with considerable success. In the cathedral of that city is a picture painted by him, representing one of the miracles of St. Goombald, to which the date of 1607 is affixed. The grand altar-piece of the church of the Cordeliers at Paris, representing the Nativity, is the production of this artist; but this was painted in 1585. He died at Antwerp in 1611.

FRANCK, or FRANCKEN (FRANCIS), called the *Old*. This painter was the brother of Jerome, and is supposed to have been born at Antwerp in 1544 or 1546. He also studied under Francis Floris, and in 1581 obtained a place in the academy of his native city, where he acquired distinction by his pictures, the subjects of which were mostly taken from the Old or New Testament. He was remarkable for introducing a great number of figures into his compositions, which he had the skill to express very

distinctly. He had a fruitful invention, and composed readily, but he wanted grace and elegance in his figures, and was apt to crowd too many histories into one scene. His touch was free, and the colouring of his pictures generally transparent: yet a predominant brown or yellowish tinge appeared over them, which had neither a natural look, nor was agreeable. But in his best performances the colouring is clear and lively, the design good, the figures tolerably correct, and the whole together very pleasing. Vandyck often commended the works of this master, and many of them are frequently seen at public sales, which render his name familiar, though some are occasionally met with which are unjustly ascribed to Franck. Among his best performances are Christ disputing with the Doctors; and the Baptism of St. Augustine; with the Miracle of the Widow of Sarepta. These are in the cathedral of Antwerp. His easel pictures, however, are deemed most valuable. He died in 1616.

FRANCK, or FRANCKEN (FRANCIS), called the *Young*. He was the son of the preceding, and was born at Antwerp in 1580. He learned the art of painting from his father, whose style and manner he imitated in a large and small size; but being desirous of improvement, he went to Venice, and there perfected his knowledge of colouring by studying and copying the works of the most eminent artists. While in that country he took a pleasure in representing the humours of the carnival, and other scenes of a like description. But at his return to Antwerp, his works were greatly admired, as being superior to those of his father, in colouring, design, expression, and finishing. The taste of composition was the same in both, and they appeared to have similar ideas and defects, multiplying too many historical incidents in one subject, and representing a series of actions, rather than one principal event. The subjects of both were usually taken from the Old and New Testament, or the Roman History, and it might have been wished that each had observed more order and propriety in the disposition of them. Young Franck had the peculiarity of touching the white in the eyes, so as to give the appearance of a small lump of unbroken white, put on with the point of a fine pencil, which circumstance, well attended to, may be a means of determining the hand of this master. It ought to be observed, that from the similarity of taste, style, and colouring of the father and son, their works are often confounded, the one for the other. The most capital performances of this painter are a scriptural subject in the church of Notre Dame, at Antwerp, representing

Christ's Dispute with the Pharisees; and an excellent picture, in the small size, of Solomon's Idolatry; in which that king is represented as kneeling before an altar on which is placed the statue of Jupiter. There is a noble expression in the figure of Solomon, and the drapery of the figure is broad and flowing; the altar is enriched with a fine bass-relief in the Italian style, and exquisitely finished; the penciling is neat, the colouring clear and transparent, and the whole picture appears to have been painted on leaf gold. He died in 1642.

FRANCK, or FRANCKEN (SEBASTIAN), the elder son of old Francis was born at Antwerp, in 1573. He was a disciple of Adam Van Oort, and generally painted landscapes, in which he inserted figures and cattle. He also frequently painted historical subjects on copper, and the subject of one, which was executed with extraordinary neatness, was the Prophet Elisha insulted by the Children: the outline of the figures in that composition is correct, the attitudes are agreeable, and the draperies loose. He had a peculiar genius to paint battles, and succeeded well in all subjects where horses could be introduced; but his chief merit was seen in his landscapes, as he had a light touch, and an agreeable style of colouring. Two fine pictures of this master's hand are in the cabinet of the Elector Palatine; the one represents the works of Mercy, and the other is a Conversation.

FRANCK, or FRANCKEN (JOHN BAPTIST). This painter was the son of Sebastian Franck, and was born at Antwerp in 1600. At first he painted in the manner of his father, but having afterwards studied the works of Vandyck and Rubens, he made them his models, and by that means corrected his style, and improved his colouring. His first subjects were historical, but after finishing several compositions of that kind, he painted easel pictures, representing the insides of galleries, or grand apartments, furnished with statues, bustos, paintings, and other ornaments, with persons in conversation, at play, or engaged in concerts of music. Those subjects he designed extremely well; his colouring was agreeable, and he finished his works with a neat and delicate pencil; but he did not judiciously distribute his light and shadow, so as to afford a pleasing repose to the eye of a spectator; giving the whole too equal a degree of brightness. His best performance is described by Houbraken as being truly excellent. It represents a grand apartment, or cabinet, decorated with busts, and other ornamental furniture elegantly disposed; and arranged along the wall are pictures hung up, which are so admirably finished, that the dif-

ferent style of each master, whose works they are supposed to be, may be distinguished by the peculiar design, composition, and colouring. There are only two figures in that apartment, Vandyck and Rubens, who seem engaged in playing at tables, and the likeness of each is admirable.

FRANCK (MAXIMILIAN and GABRIEL). These two brothers appear to have been related to John Baptist Franck, whose style they imitated, though with unequal steps. Gabriel became director of the academy of Antwerp, where he died in 1648, and Maximilian in 1651.

FRANCK, or FRANCKEN (AMBROSE). He was the brother of Jerome Franck, and was born at Antwerp about 1549. His master was Francis Floris; and in the cathedral of Antwerp is an altar-piece by him, representing the Death of St. Crispin. There is also in the same church, a picture of St. Luke painting a Portrait of the Virgin, by him.

FRANCK (CONSTANTINE). He was also a native of Antwerp, and was born about the year 1660. His talent lay in painting battles, sieges, and charges of cavalry, in representing which he possessed great merit. The finest of his performances was a picture of the siege of Namur, in which he has introduced William III. and his principal generals, drawn with accuracy and spirit.

FRANCO (BATTISTA). This painter, who is also called *Il Semolei*, was born at Venice in 1498. After learning to draw and design in his native city till he was twenty years old, he went to Rome; where, having examined and considered the works of the principal masters, he devoted himself entirely to the style of Michel Angelo Buonarroti. He next visited Florence for the purpose of copying all the productions of that great artist that he could meet with in that city, whether pictures, statues, or drawings. But though his manner of designing was like that of Buonarroti, whom he imitated successfully in correctness of outline, and in a strong expression of the muscular parts of the human body, yet, in his colouring he was so dry, black, and hard, that his pictures seemed to have no other merit to recommend them, than the taste of drawing and composition, which, in particular parts, appeared very masterly. He executed in fresco the choir of the cathedral at Urbino; and in the same church, a painting in oil of the Virgin and Child, attended by St. Peter and St. Paul; and in the cathedral of Osimo are several small pictures



representing the life of Christ. Battista was also an engraver, and his plates are etched in a masterly style. He died in 1561.

FRANÇOIS (LUCAS), called the *Old*. He was born at Mechlin in 1574, and for six years was employed by the Kings of France and Spain; in which countries many excellent paintings of his hand are still preserved, and well esteemed. He was equally eminent for history and portrait; and by his profession secured affluence, and established his reputation. In the abbey of St. Martin, at Tournay, is a picture by him of St. Placide and St. Maurice; and in the church of St. Lawrence, at Mechlin, is another, representing the Martyrdom of that Saint. François died at his native place in 1643.

FRANÇOIS (PETER). This artist was the son of the preceding, and was born at Mechlin in 1606. He received the first instructions in the art of painting from his father, after which he became the scholar of Gerard Seghers, who was at that time in high reputation. He generally painted in a small size, and finished his works with singular neatness. He also applied himself to portrait with great success, and obtained the patronage of the Archduke Leopold of Austria, who conferred on him many marks of favour. He also visited the court of France, where he spent four years, and was much esteemed for his talents and manners. He had a general knowledge of the polite arts, and was particularly distinguished by his skill in music. As a painter he composed well, his designs were correct, and his tone of colouring was clear and natural. He died in 1654.

FRANÇOIS (SIMON). He was born at Tours in 1606, and had no instructor; but obtained the knowledge of the art of painting by great labour, exerted in copying the works of eminent masters. He studied for several years in Italy; and at Bologna contracted an intimacy with Guido Reni, whose portrait he painted. On his arrival at Paris, he drew the portrait of the young Dauphin, in which he gave so much satisfaction, that he flattered himself it would prove the means of establishing his fortune; but being disappointed, he retired from the world, to enjoy a life of privacy and quiet. In this state of seclusion he died in 1671.

FRANGIPANE (NICOLÒ). This painter is said by some to have been born at Padua, but others make him a native of Udina. At the former city is a picture by him of St. Francis; and at Pesaro is another of St. Stephen; but his most capital performance is

the Assumption of the Virgin, in the conventual church at Rimini. He flourished in the year 1588.

**FRANQUAERT (JACQUES).** This artist was born at Brussels in 1596. When young he went to Italy to acquire the principles and practice of painting and architecture, in which he made a great progress; and on his return home obtained the patronage of the Archduke Albert, and the Princess Isabella, who employed him in several works of importance. He built the church of the Jesuits at Brussels, and furnished it with some pictures of his painting. He died about 1666.

**FRANS (NICHOLAS).** He was born at Mechlin in 1589, and became a good historical painter. In the collegiate church of Mechlin is a picture by him of the Flight into Egypt; and at Hanswyck, near that city, are two more; one of the Annunciation, and the other a Visitation. He was a correct designer, and a good colourist.

**FRARI (IL),** *see* **BIANCHI.**

**FRATELLINI (LORENZO MARIA).** He was the son of Giovanna Fratellini, and was born at Florence in 1690. He received his first lessons in drawing from his mother, who next placed him with Domenico Gabbiani, whose admirable method of instruction she had herself sufficiently experienced, when she studied under his direction. He continued with Gabbiani for several years; and with close application, not only copied the works of the best masters, but likewise designed after the naked in the academy. Having formed himself, by the precepts of his master and his own industry, to handle the pencil with ease and freedom, to design correctly, and paint in oil, Giovanna taught him to paint in miniature, and with crayons, and he became eminent in both. His general subjects were portraits, which he finished in a delicate style; but he also designed historical subjects, in which his figures were well disposed, and had great variety in their actions and attitudes; he likewise painted animals, flowers, and landscapes, with equal elegance. By too assiduous an application, and having a delicate constitution, he fell into a decline, and died in 1729.

**FRATELLINI (GIOVANNA).** This celebrated lady was born in 1666, at Florence, where, when very young, she was taken under the protection of the Archduchess Vittoria, who caused her to be educated at court. Giovanna discovered such readiness of ap-

prehension and quickness of parts in learning music and drawing; that the princess engaged Ippolito Galantini, a painter in miniature, to instruct her in that art. Her proficiency being superior to expectation, the princess ordered that she should study design, and the art of painting in oil, under Antonio Domenico Gabbiani; and crayon painting under Domenico Tempesta. In a short time she acquired such a command of the pencil that she surpassed her instructors, as well in elegance as in beauty of colouring; and to all her other accomplishments, added that of painting delicately in enamel. Her works rendered her famous, not only in Italy, but in every part of Europe; for she was constantly employed by the Grand Duke Cosmo and his duchess in painting the portraits which they transmitted to different courts. At the command of her patrons she also painted several scriptural subjects; as, the Baptism of Christ; the Last Supper; and the Crucifixion, in water colours; and in oil, she copied in a large size an *Ecce Homo*, after a fine painting of Baroccio. She also painted many portraits of the most distinguished persons at the Florentine court; and of those musicians, or comic performers, who were public favourites. In crayon painting she was equal to Rosalba: and one of her best works is a picture of herself and son in the ducal gallery of Florence, in which city she died in 1731.

**FREEBAIRN (ROBERT).** An English landscape painter, was born in 1765. He was the youngest and last pupil of the celebrated Wilson, who died before his education was completed. Soon after that event Mr. Freebairn went to Italy to pursue his studies, and remained there ten years, during which he profited greatly by contemplating the rich scenery of that delightful country, as well as by the works of the best masters. There also he formed a style of his own, from which he never willingly deviated. His intention seemed to be to produce beauty, and when his subjects admitted it, as much grandeur as was consistent with that primary quality. Hence his pictures usually excite pleasing, rather than the stronger sensations. While abroad, he obtained the patronage of Lord Clive, now Earl Powis, which was continued on his return to England, and strengthened with the additional friendship of the Earl of Suffolk, Mr. Penn, of Stoke Park, and other distinguished persons. As his style of painting was finished, his productions were not numerous; and he was principally employed in painting pictures for his patrons. This ingenious man died of a decline, in the New-road, Mary-le-bone, January 23, 1808, leaving a widow and four children.

**FREMINET (LE CHEVALIER MARTIN).** He was born at Paris in 1567, and was instructed by his father, who was but an indifferent artist; notwithstanding which, Martin profited so well by the lessons he received, as to paint a picture of St. Sebastian for the church of St. Josse, at Paris. After producing this performance, he went to Rome, where he studied several years, and devoted most of his attention to the works of Michel Angelo Buonarroti. From thence he went to Florence and Parma, in which last city he studied very diligently the paintings of Parmegiano. On his return to France he was appointed painter to Henry IV. who employed him in ornamenting the chapel of Fontainebleau. The successor of that great monarch, Louis XIII. continued Freminet in his situation, and rewarded him with the order of St. Michael. Freminet had a ready invention, and was bold in his designs; but in imitating Buonarroti he became extravagant; and though he understood anatomy and perspective, he gave to his figures unnatural movements and violent actions. The most considerable of his works are representations of Noah and his Family entering the Ark, and the Annunciation, in which he has imitated the style of Parmegiano. He died at Paris in 1619.

**FRERES (DIRK or THEODORE).** This artist was born at Enkhuysen, in Holland, in 1643, and went early to Rome, where he devoted his whole time to study and practice, and acquired an excellent manner of designing the naked figure. After a long stay in Italy, he returned to his native country with a valuable collection of drawings from the antique, and the finest productions of eminent masters. He soon became distinguished by his talents, and was employed in several works, particularly in painting the ceiling of the Stadthouse at Amsterdam, and some of the palaces of the Prince of Orange. Sir Peter Lely encouraged him to visit London, in the expectation that he would have been employed at Windsor; but Freres, soon after his arrival, finding the preference given to Verrio, returned again to Holland, where he had just finished painting the town-house at Enkhuysen, when he died, in 1693. He had a free and fine taste of composition, and an elegance of design; but his colouring was indifferent.

**FRESNOY (CHARLES ALPHONSE DU).** This celebrated French poet and painter was born at Paris in 1611. His father, who was an apothecary, intended him for his own profession; but while at college, his inclination for poetry was heightened by the prizes which he gained; and his earliest performances showed that he was capable of attaining very considerable fame in this

pursuit, if his love of painting had not divided his time and attention. At last he laid aside all thoughts of the study of physic, and declared for that of painting, notwithstanding the opposition of his parents. He was near twenty when he began to learn to design, under Francis Perrier, and having spent two years in the school of that painter, and of Simon Vouet, he went to Italy. Upon his coming to Rome, he began to paint landscapes, buildings, and ancient ruins; but for the first two years he had the utmost difficulty to support himself, being abandoned by his parents, and the little stock of money which he had provided before he left France proved scarce sufficient to defray the expenses of his journey. Being destitute, therefore, of friends and acquaintance at Rome, he was reduced to such distress, that his chief subsistence for the greatest part of that time was bread and cheese. But he diverted the sense of uneasy circumstances by an indefatigable application to painting, until the arrival of Peter Mignard, who had been his fellow pupil under Vouet, set him more at ease. They immediately engaged in the strictest friendship, lived together, and were commonly known by the name of the *Inseparables*. They were employed by the Cardinal of Lyons in copying the select works of Annibale Caracci in the Farnesian gallery. But the principal objects of their study were the works of Raffaele, together with the antiques; and they were constant in their attendance at the academy, where they designed after the best models. Mignard had superior talents in practice; but his friend was a greater master of the principles of the art. Du Fresnoy having penetrated into the secrets of his profession, formed a design of writing a poem upon it, which he did not finish till many years afterwards, when he had consulted the best writers, and examined with the utmost care the most admired works in Italy. During his residence there he painted several pictures, of which the following were the principal: the Ruins of the Campo Vaccino; a young Athenian at the Tomb of her Lover; the filial Piety of Æneas; Mars finding Lavinia sleeping; and the Birth of Venus and Cupid. In 1653 Du Fresnoy left Rome to return to France; but taking Venice by the way, he and Mignard stopped there eighteen months, most of which time was employed in studying the works of Titian. While there, Du Fresnoy painted some pictures in the style of that great master. In 1656 he arrived at Paris, where he produced a picture of St. Margaret for the church of that saint, and four landscapes, the figures of which were painted by Mignard. He now laboured incessantly upon his poem, though he thought it improper to print the

Latin without a French translation, which was at length made by De Piles. The author had just commenced a commentary upon it, when he was seized with a palsy, of which he died, at Villiers-le-Bel, four leagues from Paris, in 1665. His poem was not published till three years afterwards, accompanied by the French version and notes. This work has justly been admired for its elegance, perspicuity, and the utility of the instruction it contains. In 1694 Dryden translated it into English prose; and another version, in blank verse, was published by Mr. Wills, a painter; but both have been superseded by Mr. Mason, who gave the poem an elegant dress in 1782. This translation has been rendered still more valuable by the excellent notes of Sir Joshua Reynolds. Thus, by the union of the talents of two men eminent above most of their contemporaries, the poem of Du Fresnoy is rendered inestimable to the English reader. Du Fresnoy, to his other qualifications, added a fine taste in architecture, of which he gave proofs in his designs for some magnificent hotels at Paris. At the Louvre are some of his paintings.

FREUNDWEILER (HENRY), a native of Zurich, born in 1755, died there in 1795. He is highly esteemed in Switzerland, for his paintings commemorative of events in the history of his own country. He was also a painter of portraits.

FRIANO, *see* MANZUOLI.

FRITS, or FRITZ (PETER). He was born at Delft in 1635, but studied at Rome, where he resided for a long time. His imagination was lively, but the subjects which he generally chose were apparitions, and the extravagancies of a wild imagination, such as the temptations of St. Anthony, and ships and barks filled with spectres; in which subjects he showed a whimsical variety of forms and figures. Sometimes he painted emblematical designs, which were held in good esteem. In his return from Italy to his own country, he visited several courts of Europe, where the singularity of his compositions rather excited laughter than approbation. At last he settled at Delft, but his works found few purchasers, though executed with a great deal of force and spirit, in the manner of Jerome Bos. He died in 1682.

FROST (GEORGE). This artist was a native of Ousden, in Suffolk, and was bred a builder, but afterwards obtained a situation at Ipswich in the coach-office. At an early age he evinced a taste for drawing, and by practice he became distinguished for the excellence of his landscapes, both in oil and in water-colours. He

was a most ardent admirer, and a close imitator, of his countryman Gainsborough, of whose pictures and drawings he had a large collection, executed in different ways, but principally with black chalk and lead pencil. The last performance of Mr. Frost was a copy of Gainsborough's large view of the Mall in St. James's Park, of which he possessed the original. He died in July, 1821, aged seventy-seven.

**FRUTET (FRANCISCO).** This artist was a native of Flanders, but lived and died at Seville, in Spain, where he executed a fine composition of Christ bearing the Cross; the Crucifixion; and the Entombing; to which were added a Madonna and St. Bernard. These esteemed works are in the chapel of St. Cosmo, at Seville, and were painted about the year 1548. The style of Frutet had more of the Roman than the Flemish school.

**FRUYTIERS (PHILIP).** He was born at Antwerp in 1620. Though he was at first taught to paint in oil, he soon discontinued it, and preferred painting in distemper and water colours, in which he became so excellent, that it was doubted whether any contemporary artist equalled him, particularly in design. His invention was ready, and he composed his subjects extremely well; the airs of his heads have a considerable degree of grace; his draperies are broad, and the folds are in good taste. Rubens had a high opinion of Fruytiers, and employed him to paint the portraits of himself and family in one picture, in which the composition, attitudes, and colouring, were worthy even of that great master himself. Before Fruytiers abandoned oil painting, he executed in that manner a fine altar-piece of the Virgin and Child seated on a globe, surrounded by angels. He coloured admirably, and composed with taste. He also etched some plates, principally portraits, in a good style. He died at Antwerp in 1677.

**FRYE (THOMAS).** This artist was born in Ireland in 1710, but came very early to London, where he practised portrait painting in oil, crayons, and miniature. In 1734 he had the honour to paint a full-length likeness of Frederick, Prince of Wales, which is now in Saddlers'-hall, Cheapside. His genius, however, was not confined to this art; and, it is said, that he was the inventor and first manufacturer of porcelain in England, and that he spent fifteen years in bringing it to perfection, at Bow; during which, his constitution being impaired by constantly working in furnaces, he retired into Wales, where his health was perfectly restored. He then returned to London, and resumed his profession, to which

he now added mezzotinto engraving, and had considerable employment. He died of a decline, brought on by intense application, in April, 1762. In the first exhibition, in 1760, there was a half-length portrait of Leveridge the singer, painted by Frye, and which possessed considerable merit. In the following year he also exhibited pictures in all the different processes of colours, crayons, and miniature. Of his mezzotinto productions, there are six heads as large as life; one of them the portrait of the artist himself; to which may be added, two of their late majesties. About the same period he issued proposals for twelve heads in that manner; but his illness prevented his completing more than six, in which he showed rather more industry than judgment, for no branch of engraving is suited to portraits of such magnitude.

FUESSLI (MATTHIAS). This artist was born at Zurich, in Switzerland, in 1598. He was instructed by Gotthard Ringli, on leaving whom he went to Venice, and afterwards visited other parts of Italy. He had great talents, but his disposition was unsettled; so that he seldom had patience to complete any work in which he engaged. He painted historical subjects, portraits, and landscapes; but chiefly battles, sieges, conflagrations, and storms. He died in 1665.

FUESSLI, or FUSELI (JOHN GASPARD). This learned artist was born at Zurich in 1706. After acquiring the elements of painting in his own country, he went, at the age of eighteen, to Vienna, where he associated himself with Sedelmeier. From thence he went to Radstadt, on the invitation of the Prince of Schwarzenburg, with whom he became a particular favourite. Among others whose portraits he painted, was the Margrave of Durlach, who had a great affection for him, and advised him to go to Ludwigsburg, which he did, with letters of recommendation to the Duke of Wirtemberg, who immediately took him into his service. Here he passed his time agreeably, making occasional excursions to paint the portraits of persons of distinction, until the war of Poland, when the entrance of the French into Germany threw every thing into confusion. Fuessli then removed to Nuremberg, and his highness, at parting, presented him with a gold watch, and requested him to return when the state of public affairs became tranquil. At Nuremberg he had a strong desire to see the celebrated artist Kupetzki, of whose manners he had imbibed an unfavourable impression, but he was agreeably disappointed, and they became friends at their first interview. After



remaining six months at Nuremberg, the Duke of Wirtemberg died, upon which Fuessli returned to his own country, where he married. This union produced three sons, John Rodolph, who settled at Vienna, where he died in 1806; Henry, at present so well known in England as a member of the Royal Academy, and a writer of no ordinary talent; and Caspar, who died in the prime of life, who was an entomologist. Fuessli's talents and reputation procured him the friendship of the greatest artists of his time, particularly Mengs, who sent him his Treatise on the Beautiful, which he published with a preface. His taste for poetry also procured him the acquaintance and correspondence of Kliest, Klopstock, Wieland, Bodmer, and Breitingher. Such was his liberality, that he gave gratuitous lessons to many young persons, and made collections to assist them in their studies. In 1740 and 1742, he lost his two friends Kupetzki and Rugendas, whose memoirs he wrote, which employment was the foundation of his Biographical History of the Artists of Switzerland, a work that displays elegance and critical acumen. He died at Zurich in 1781. His two daughters, who died before him, were good painters of flowers and insects.

**FUESSLI (JOHN RODOLPH)**, of the same family as the subject of the preceding article, was born at Zurich in 1709, in which city he died in 1786. He was a pupil of Melchior Fuessli, and the elder Louthembourg, and painted in miniature. He published a Dictionary of Artists, which was continued by his son.

**FULCO (GIOVANNI)**. He was born at Messina in 1615, and studied at Naples under Stanzione. His chief excellence lay in the representation of children; but he also painted some altar-pieces in oil and fresco, as the Birth of the Virgin, and other sacred subjects. Most of his works were destroyed in the dreadful earthquake of 1783. Fulco died at Messina about the year 1680.

**FULLER (ISAAC)**. This English painter flourished in the reign of Charles II., but of his family or masters we have no account, except that he studied many years in France under Perrier. In historical compositions he has left little to admire, his colouring being raw and unnatural, and far from being compensated by disposition or invention; but in portrait his pencil was bold, strong, and masterly. In the latter he was much employed, particularly at Oxford. His own portrait in the gallery there is touched with great force and character. The altar-piece of Mag-

dalén College was also painted by him, though it has not been much approved; nor could the Latin poem of Addison raise it in the public estimation. It is a feeble imitation of Michel Angelo, but falls short of the sublime imagination of that great artist, nor is the colouring harmonious. Some of the figures, however, are correctly drawn; and he has at least copied Buonarroti with success, in introducing among the damned the portrait of an hostler at an inn, near the college, who had offended him. At Wadham College is an altar-cloth painted by Fuller, which is just brushed over for the lights and shades, and the colours melted in with a hot iron. Soon after the Restoration, he was engaged in painting the circumstances of the escape of Charles II., which he executed in five large pictures. These were presented to the parliament-house in Dublin, where they remained many years; but some time in the last century, the house undergoing a thorough repair, they lay neglected until rescued by the late Earl of Clanbrasil, who obtained possession of them, and had them cleaned and conveyed to his seat at Tullymore Park, in the county of Down. Lord Orford speaks slightly of these, which he had never seen, and probably with as much justice as of Fuller's altar-piece at All-Souls' College, which he never could have seen, for Fuller had no picture there. This painter died in Bloomsbury-square, July 17, 1672, and left a son, an ingenious but idle man, chiefly employed in coach-painting, who died young.

**FUMIANI (GIOVANNI ANTONIO).** He was born at Venice in 1643, and received his education at Bologna; after which he studied the works of Paolo Veronese, but fell far short of the excellence of that master in colouring and expression. His best performance is the picture of Christ disputing with the Doctors. He died in 1710.

**FUMICELLI (LODOVICO).** He was born at Trevigi, and is supposed to have been a scholar of Titian, whose style he successfully imitated. He painted in 1536 an altar-picture in the church of the Padres Eremitani at Padua, representing the Virgin and Child in the clouds, and three saints beneath. In that of the Servites at Trivigi is an altar-piece of St. Liberale and St. Catherine, with two laterals of St. Sebastian and St. Filippo. This painter quitted the pencil to become an officer of artillery.

**FUNGAI (BERNARDINO).** He was born at Sienna, and in the year 1512 painted there a Virgin and Child, with several Saints. There exists also an Enthronization of the Virgin, by this artist, at Fonte Giusta.

**FURINI (FRANCESCO).** This artist was born at Florence in 1604, and received his first instruction from his father, Pippo Sciamerone, a portrait painter of no contemptible talents; but he was farther improved by Passignano and Roselli, till he went to Rome. While there, he pursued his studies with such diligence, that he acquired a fine taste for design, and associated with Giovanni di San Giovanni. He was fond of designing naked figures, in which he showed great delicacy; and he principally chose to paint those subjects where they could be introduced with elegance and propriety; such as Adam and Eve; Lot and his Daughters; Noah's Intemperance; the Three Graces; the Death of Adonis; Diana and her Nymphs bathing; the Judgment of Paris; and Nymphs carried off by Satyrs. These subjects constituted his easel pictures, which have always been much admired. But he also painted large works for churches, as St. Francis receiving the Stigmata, at St. Lorenzo, near Florence; and the Miraculous Conception of the Virgin, in the same church; yet it is observed, that even his Madonnas have too voluptuous an air. His drawing was elegant, and he combined the beauty of Guido with the grace of Albano. He died in 1646.

**FUSELI, or FUESSLI (HENRY).** This distinguished artist, the son of John Gaspard Fuessli, was a native of Switzerland. He came to England at an early age, with the intention of making literature, and not art, his pursuit. Having, however, shown some of his drawings to Sir Joshua Reynolds, and asked his candid opinion of them, he replied, "Young man, were I the author of these drawings, and offered ten thousand a year not to practise as an artist, I would reject it with contempt." This encouragement fixed the decision of Fuseli, and he thenceforth devoted himself to painting. The opening of his Milton gallery, in 1798, first made the full extent of his genius known to the public. His performances are numerous, and all of them display, in many points, the mind of a master. The imagination of Fuseli was lofty and exuberant, but, in aspiring to the sublime, which he often reaches, he sometimes falls into extravagance and distortion. Still, his extravagance is that of a man of genius. His anatomical knowledge was extensive. It must, however, be owned that, in some instances, he displayed it too ostentatiously, so as to give to his figures rather the forms seen in the dissecting room than those which characterize the living subject. For twenty years he worthily filled the offices of professor of painting, and keeper of the Royal Academy. Fuseli was a scholar, and enjoyed the friendship of his most eminent literary contemporaries; and his

domestic character was truly estimable. He died in April, 1825, at the advanced age of eighty-seven, but in the vigorous possession of his faculties.

**FYT (JOHN).** He was born at Antwerp in 1625, and excelled in painting all kinds of animals, but chiefly dogs, to which he gave a natural, bold, and elegant expression. He studied nature incessantly, and imitated her with the utmost truth and exactness. His colouring is strong, and his touch firm; and in all his pictures we see a wonderful freedom of hand, and a manner of penciling peculiar to himself, so that his works are easily distinguished from those of any other artist. He frequently painted in conjunction with Rubens, Janssens, and Jordaens; and whatever subject he chose to represent in the style which he adopted, was always designed and finished in a masterly manner. His general subjects were, live and dead game, wild boars, hares, dogs, fruits, flowers, and birds, particularly partridges, which he represented with surprising truth, nature, and strength. He also imitated successfully the basso-relievos on vases of marble, or porphyry, and gave uncommon freshness to his fruits and flowers; and in objects of the animal kind, he described even the hair of the animals, and the plumage of his birds, with wonderful spirit, exactness, and freedom. Fyt also etched some plates in the style and spirit of his paintings. He died at Antwerp in 1671.

#### G.

**GAAL (BARENT).** He was born at Haerlem in 1650, and became a disciple of Philip Wouvermans, by carefully studying whose works, as well as by diligently practising his precepts, he became a painter of considerable distinction. His subjects were battles, huntings, fairs, inns, and landscapes. He had a good manner of penciling, understood the principles of perspective, coloured well, and managed his lights and shadows with judgment. His figures and cattle are correctly designed and disposed; but as he drew his figures from mean models, they usually want grace and elegance. There is much freedom in his trees, and many of his pictures are touched with spirit; the skies are clear and pleasant, and his grounds are well broken. He was the associate of Isaac Koene, the landscape painter, for whom he always inserted the figures; and though he cannot be accounted an artist of the first class, yet his works have great merit, and are generally esteemed. He died in 1671.

**GABBIANI (ANTONIO DOMENICO).** He was born at Florence in 1652, and was first intended for the profession of physic; but his father observing his inclination to designing, placed him, while young, first under Valerio Spada, who excelled in drawing with a pen, and next with Remigio Cantagallina, a miniature painter. After this he successively became a disciple of Subtermans and Vincentio Dandini, by whose instructions he soon acquired a readiness and correctness in designing which astonished his preceptors. To improve his hand, Dandini caused him to copy all the compositions of Pietro da Cortona which were in the Palazzo Pitti at Florence. While thus employed, the Grand Duke Cosmo III. happening to see his performances, condescended to become his patron, and sent him to the Florentine academy at Rome, under the direction of Ciro Ferri, with whom he continued three years. At the expiration of that period he visited Venice, to obtain a thorough knowledge of colouring, and while there, the compositions which he exhibited to public view were purchased by the principal nobility, on the recommendation of Sebastian Bombelli, a very eminent painter, with whom Gabbiani had formed an intimate friendship. At his return from Venice, where he had particularly studied portrait painting after Titian and Tintoretto, the Grand Duke Ferdinand sat to him for his picture, as also did the Princesses Violante and Anna Louisa. He likewise finished several noble altar-pieces for the churches of Florence, which so effectually established his reputation that he was invited to the court of Vienna, where he painted the portraits of the Emperor, and the King of the Romans, besides some historical pictures for the imperial gallery. As the climate of Germany disagreed with his constitution, he returned to Florence, and was employed in the palaces of the first nobility, every new work adding to his fame, which spread through every part of Italy. Of his numerous works the following are particularly mentioned as capital performances: the Rape of Ganymede; Erminia alighting from her Steed; a Repose in Egypt; each of which is exceedingly beautiful in the colouring, and correct and elegant in the design. But his greatest performance is an altar-piece; the subject is the Assumption of the Virgin, who appears above, surrounded with glory; and below are represented the Apostles, larger than life, with a wonderful variety of graceful and proper attitudes. Another fine picture by him is that of St. Filippo, in the church of the Oratorians. His easel pictures, which are also very beautiful, are mostly in the Florentine gallery and private collections. The ideas

of Gabbiani were elevated; his invention was noble; his disposition judicious; his design extremely correct; his attitudes well chosen, and full of dignity and character. He had a lively imagination, and an extraordinary readiness in his execution; his pencil being free, yet delicate, and his touch spirited. His greatest defect lies in his draperies; and though his colouring is true, mellow, and harmonious, it is sometimes languid. He excelled in painting the sports of genii, and children. He was unfortunately killed by a fall from a scaffold while painting the cupola of Castello in 1726.

**GABRIELLI (CAMILLO).** This artist was a native of Pisa, and the disciple of Ciro Ferri. He is said to have first rendered the style of Pietro da Cortona familiar to the artists of his country. Some of his oil paintings are in the convent of the Carmelites at Pisa, but his principal works are the frescoes in the great saloon of the Palazzo Alliceta.

**GABRIELLO (ONUFRIO).** He was born at Messina in 1616, and had for his master Antonio Ricci, called *Barbalunga*, after which he went to Rome, and became the scholar of Pietro da Cortona, on leaving whom he travelled for further improvement to Venice. On his return to Sicily he obtained considerable employment for the churches and convents, as well as for the nobility. He also painted portraits with great success; but when the revolution of 1674 broke out, he went to Padua, where he resided many years, being called *Onufrio da Messina*. In the Palazzo di Borromeo at Padua were some of his finest performances. He died in 1706.

**GABRON (WILLIAM).** He was born at Antwerp in 1625, where he learned the rudiments of the art; but his principal instruction and improvement he received in Italy, particularly at Rome, in which city he resided many years. He was much admired for his delicate imitation of gold and silver vases, cups, and dishes, china and porcelain ware, fruits, flowers, and insects, which subjects he expressed with such truth as to afford the eye a very pleasing deception. He died at Antwerp in 1679.

**GADDI (GADDO).** He was born at Florence in 1239, and was one of the first painters who imitated Cimabue, or designed in the Grecian taste, being also an expert artist in works of mosaic. He designed better than all the painters of his time, and performed several great works at Rome, and other parts of Italy, but chiefly in mosaic. One of his pictures, representing the Crucifixion, is

in the Florentine gallery, and affords an honourable proof of his merits. He died in 1312.

**GADDI (TADDEO).** He was the son of the preceding, and born at Florence in 1300. He was at first instructed by his father, but afterwards he became a disciple of Giotto. He had a good genius, which he strengthened by application, and acquired such a manner of colouring as rendered him superior to his master. His figures were lively, and his expression commendable, considering the early age in which he painted; his invention was ingenious, and his designs were executed with freedom and ease. The most memorable picture of this artist is the Passion of Our Saviour, which is preserved in the church of the Holy Ghost at Arezzo. He was living in 1352.

**GADDI (AGNOLO).** He was the son of Taddeo, and was born at Florence in 1324. He received his first instruction from his father, but afterwards was assisted in his studies by Giotto. His manner of painting was like that of Taddeo, though he was more solicitous to express the passions with propriety. In the church of St. Pancrazio, at Florence, is a Madonna by him, which was judiciously composed and designed, and also well coloured for its age. He died in 1387.

**GAELN (ALEXANDER VAN).** This painter was born at Haerlem in 1670, and was instructed by John Van Huchtenburg, who, besides his profession as a painter, was also a considerable dealer in pictures; and Van Gaelen, before they were exposed to sale, used to copy such as were of the best class and value. Yet he did not content himself with observing these imitations, but studied nature itself in other countries as well as in his own. His taste of composition and design was formed from the works of eminent artists; and he obtained so great a freedom of hand, and such a correctness of outline, that his pictures rose into high esteem. His subjects were usually huntings of the fox, stag, or wild boar, full of animation and faithfully represented. The Elector of Cologne employed him for a long time; and he also visited England, where his paintings procured him many marks of favour. While in this kingdom he painted a picture of Queen Anne, drawn in a coach by eight horses, and attended by her guards, which subject he executed in a manner that contributed to the advancement of his fortune as well as of his reputation. He was also engaged by a nobleman to paint three battle-pieces, representing engagements between Charles I. and Oliver Cromwell, and a large design of the battle of the Boyne. He died in 1728.

GAETANO (SCIPIO), *see* PULZONE.

GAGLIARDI (CAVALIERE BERNARDINO). He was born at Città di Castello in 1609. His instructor was Avanzino Nucci; but, on visiting Rome, he quitted his manner, to study the works of the Caracci and Guido. In the dome of the church at his native place he painted the Martyrdom of St. Crescenziano; besides which, he also appeared to advantage in two pictures of the history of Tobit and the Angel; but his best work is the altar-piece of St. Pellegrino, in the church of St. Marcello at Rome. He died in 1660.

GAGLIARDI (BARTOLEMO). He was born at Genoa in 1555; but though we are told that he stood in great estimation as a painter of historical subjects, we know nothing of the productions of his pencil. Several of his engravings, however, are extant, and possess great merit.

GAINSBOROUGH (THOMAS). This excellent artist was born in 1727, at Sudbury, in Suffolk, where his father was a clothier. He early discovered a propensity to painting; but nature was his teacher, and the woods his academy, where he would pass his mornings alone, making sketches of an old tree, a marshy brook, a few cattle, a shepherd and his flock, or any other objects that casually came in view. From drawing he proceeded to colouring, and after painting several landscapes, quitted Sudbury and went to London, where he received instructions, first from Gravelot, and next from Hayman. After quitting his master he resided in Hatton-garden, and practised both landscape painting and portrait in a small size. He married a young lady, who had an annuity of two hundred a year; soon after which he went to Bath, where he began to paint portraits for five guineas, which price he gradually raised to one hundred. In 1774 he left Bath, and settled in Pall-mall; happy, as it might seem, in the possession of fame and fortune. In this situation he was disturbed by a complaint in his neck, which was not much noticed upon its first attack, being supposed to be nothing more than a swelling in the glands of the throat, but it soon put on the dreadful appearance of a cancer, which baffled all surgical skill, and carried him off, August 2, 1788. His last words were extremely characteristic, "We are all going to Heaven, and Vandyck is of the party." His remains, by his own direction, were deposited near those of his friend Kirby, in Kew churchyard, where a simple tablet records his name and merit. Gainsborough was a man of eccentric manners, but



very generous in his disposition. If he selected, for the exercise of his pencil, a child from a cottage, all the inhabitants of the humble dwelling were sure of participating in the profits of the picture. Of his capriciousness many anecdotes are related. Soon after he settled in London, Sir Joshua Reynolds paid him a visit, which Gainsborough did not return for a long time, and then he asked Sir Joshua to sit for his portrait: assent was given, and he sat once, but was soon after taken ill, and obliged to go to Bath. On his return to London he sent Gainsborough word, and received for answer that he was glad to hear of Sir Joshua's recovery, but never afterwards had any intercourse with him till he was on his deathbed, when he desired to see him, and thanked him for the very liberal manner in which he had spoken of his works. Sir Joshua had indeed proved the high opinion which he had of his talents, by giving one hundred guineas for his picture of a Girl attending Pigs, though Gainsborough asked only sixty for it. On the institution of the Royal Academy, Gainsborough was chosen one of the first members, but being resident at Bath, he was too far distant to attend any of the meetings; and when he came to London he never complied with any of their invitations. In 1784 he sent to the exhibition a whole-length portrait, which he ordered to be placed almost as low as the floor; but as this was contrary to the by-laws, the council remonstrated with him on the impropriety of his demand. Gainsborough returned for answer, that if they did not choose to place the picture as he wished, they might send it back, which they did immediately. Soon after this he had an exhibition of his own works, which, however, did not answer his expectation. His style of execution, as well as his choice of subjects, was original, though much in the manner of Watteau, particularly in his landscapes. His pictures are wrought in a slight manner, with great freedom of hand, and little colour, which gives a great airiness of effect. Sir Joshua Reynolds says of this manner, "that the portraits of Gainsborough were often little more than what generally attends a dead colour, as to finishing or determining the form of the features; but as he was always attentive to the general effect or whole together, this unfinished manner appeared to contribute even to the striking resemblance for which his portraits are so remarkable." The same great master of the art said of him soon after his death, "that if ever this nation should produce genius sufficient to acquire for us the honourable distinction of an English school, the name of Gainsborough would be transmitted to posterity in the history of the art, among the first of that rising name. Whether he most

excelled in portraits, landscapes, or fancy pictures, it is difficult to determine; whether his portraits were most admirable for exact truth of resemblance, or his landscapes for a portrait-like representation of nature, such as we see in the works of Rubens, Ruysdael, or others of those schools. In his fancy pictures, when he had fixed upon his object of imitation, whether it was the mean and vulgar form of a wood-cutter, or a child of an interesting character, as he did not attempt to raise the one, so neither did he lose any of the natural grace and elegance of the other; such a grace and such an elegance as are more frequently found in cottages than in courts. This excellence was his own, the result of his particular observation and taste. For this he certainly was not indebted to any schools; for his grace was not academical, or antique, but selected by himself from the great school of nature, where there are yet a thousand modes of grace unselected, but which lie open in the multiplied scenes and figures of life, to be brought out by skilful and faithful observers. Upon the whole, we may justly say, that whatever he attempted, he carried to a high degree of excellence. It is to the credit of his good sense and judgment, that he never attempted that style of historical painting for which his previous studies had made no preparation." Nothing could have enabled Gainsborough to reach so elevated a point in the art without the most ardent love for it. Indeed his whole mind appears to have been devoted to it, even to his dying day; for then his principal regret was his leaving the art, when, as he said, "he saw his deficiencies, and had endeavoured to remedy them in his last works." In the time of health he was continually referring to this subject; pointing out to those who happened to be about him whatever peculiarity of countenance, accidental combination of figures, and happy effects of light and shadow occurred, either in prospects in the sky, in walking the streets, or in company. If, in his excursions, he found a character that he liked, and whose attendance was to be obtained, he ordered him to his house; and from the fields he also brought into his painting room, stumps of trees, weeds, and animals of various kinds; and designed them, not from memory, but immediately from the objects. He even framed a kind of model of landscapes on his table, composed of broken stones, dried herbs, and pieces of looking-glass, which he magnified and improved into rocks, trees, and water; all exhibiting the solicitude and extreme activity that he had about every thing relative to his art; so that he wished to have every thing imbodied as it were, and distinctly before him, neglecting nothing that could contribute to keep his

faculties alive ; and drawing fruits from every sort of combination. He was also in the constant habit of painting by night ; a practice very advantageous to an artist, for by this means he may acquire a new perception of what is great and beautiful. Another of his peculiarities was to paint on the whole together, wherein he differed from some, who finish each part separately, and by that means are frequently liable to produce inharmonious combinations. Though Gainsborough never had the benefit of seeing foreign countries, he made use of their productions, particularly those of the Flemish school. He frequently made copies of Rubens, Teniers, and Vandyck, which it would be no disgrace to accurate connoisseurs to mistake at first sight for originals. The subjects he chose for representation were generally very simple. In his landscapes, a rising ground, and a few figures seated upon or near it ; with a cow or some sheep grazing, and a slight marking of distance, sufficed for the objects : his charm was the purity of tone in the colour ; the freedom and clearness of touch ; with a judicious combination of forms ; and with these common materials, he never failed to produce a fascinating picture. The same simple taste prevailed in his fancy pictures, which generally consisted of a cottage girl, a shepherd's boy, a woodman, with some slight accessories for the back ground, and all these were managed by him with character and elegance. Among the attempts which he made in portrait, and failed, were Foote and Garrick ; but his excuse was valid, for he said they had every body's face except their own. Gainsborough etched three prints, one for his friend Kirby's Perspective ; the second an oak-tree, with gipsies ; and the third a man ploughing on the side of a rising ground. This last is very scarce, for Gainsborough spoiled the plate in the application of the aquafortis. He also attempted two or three plates in aquatinta, but with little success.

GALANINO, *see* ALLOISI.

GALANTINI (HIPPOLITO). This artist, who was also called *Cappuccino*, and *Prete Genovese*, was born at Genoa in 1627. He was instructed in miniature painting by Stefaneschi ; and became very eminent in that style, nor less so in his larger compositions. He was called *Cappuccino* from his having entered into the order of Capuchins at Florence ; after which he went to India as a missionary, on which account he is called *Prete Genovese*. On his return to Europe, he spent some time at Paris, where he was introduced to Louis XIV., who employed him to paint several pictures. He had wonderful patience and application, and was

remarkable for correctness and elegance ; his style was agreeable, his colouring delicate, and his expression animated and accurate. In the ducal gallery at Florence is an admirable picture by him, in which the figures are only at half length, but as large as life. The subject is the Payment of the Tribute Money, and it is executed with uncommon freedom and neatness of pencil ; the colouring is lively, true, and has great force ; and though the tints are bright and clear, the whole has abundant harmony. The design is in a fine taste ; the heads, especially those of the old men, are excellent ; the shadows have all the force of Valentino without the blackness ; and the countenance of a boy seems real nature. This artist died in 1706.

**GALASSI (GALASSO).** He was born at Ferrara about 1380, and painted several pictures for the churches, particularly at Bologna, where some remains of his skill are still shown, with the date of 1404. The principal are an Annunciation ; a Madonna ; and a Crucifixion ; designed in the old manner, but well finished and strongly coloured.

**GALEOTTI (SEBASTIANO).** He was born at Florence about 1676, and had Alessandro Gherardini for his first master, but afterwards he studied under Giovanni Giuseppe dal Sole. He was a good designer, and executed several works in fresco at Placenzia, Parma, and Turin, in which last city he became director of the academy, and died there in 1746.

**GALESTRUZZI (GIOVANNI BATTISTA).** He was born at Florence in 1618, and had Francesco Furini for his instructor, after which he went to Rome, where he became a student of the Academy of St. Luke. He is, however, less known as a painter than an engraver, in which last capacity he executed some fine plates. He died about 1678.

**GALETTI (FILIPPO MARIA).** He was an ecclesiastic, of the order of Theatines, born in 1664, and was a disciple of Ciro Ferri. He became excellent in those branches of the art which he usually practised, and painted a great number of historical pictures and portraits in every part of Italy ; but particularly at Florence, where he was employed by the grand duke, and gained universal commendation for the neatness of his finishing and the beauty of his colour. He died in 1742.

**GALIZIA (FEDA).** This female artist was a native of Trent, and lived about the year 1620. Her father, Amunzio Galizia, was a miniature painter at Milan, and from him she received her

instructions in that line of art; she afterwards painted landscapes and historical subjects in a very agreeable manner. Among her best performances is the Appearance of Christ to Mary Magdalen in the Garden.

**GALLEGOS (FERNANDO).** This Spanish painter was born at Salamanca in 1500. He became the scholar of Albert Durer, whose style he imitated, and constantly followed, insomuch that it was not easy to distinguish his pictures from those of his master. He became a great favourite of the Emperor Charles V. and some of his works are still at Salamanca, where he died in 1550.

**GALLI, see BIBIENA.**

**GALLI (FRANCESCO).** He was the brother of Ferdinando Galli, called *Bibiena*, and was born at Bologna in 1659. His first instructor was Lorenzo Passinelli, on leaving whom he became the scholar of Carlo Cignani, by whose instructions he proved an excellent designer. He was also a proficient in architecture and perspective. As a painter he adopted similar subjects to those of his brother, but was his inferior in sublimity and facility. After practising with reputation at Rome, and other cities in Italy, he went to Madrid, where he was appointed architect to the king. He died there in 1739.

**GALLINARI (PIETRO, or PIETRO DEL SIGNORE GUIDO).** He was a native of Bologna, and the scholar of Guido Reni, who had so great an affection for him that most people called him by his master's name. He excelled in history, and painted in Guido's manner, by whom his pictures were sometimes improved. He died very young, in 1669.

**GALLOCHE (LOUIS).** This artist was born at Paris in 1670, and studied under Louis Boullongne, after which he went to Rome, and on his return to France, became a member of the Academy, his picture for reception being Hercules restoring Alcestitis to her Husband. In the church of Notre Dame is a piece by him of the departure of St. Paul for Jerusalem. He died in 1761.

**GALVAN (JUAN).** This painter was born at Loesia, in the kingdom of Arragon, in 1598. After learning the principles of his art in Spain, he went to Rome for farther improvement, and on his return settled at Saragossa, where he painted the cupola of the church of Santa Justa y Rufina, and a picture of the Trinity

in that of the Carmelites; but his best performance is the Birth of the Virgin, in the cathedral of his native city. He died in 1658.

**GAMBARA (LATTANZIO).** He was born at Brescia in 1541. His father, a tailor, being obliged to leave his native city and go to Cremona, had great difficulty in supporting his family, so that Lattanzio was compelled to work at the same trade. His genius, however, could not be restrained, and he frequently employed himself in drawing, which produced quarrels between him and his father. At length, Antonio Campi, a painter of Cremona, observing the boy's talent, took him into his service, and at the age of eighteen placed him in the academy of Girolamo Romano, who gave him his daughter in marriage. Such was his progress, that he soon excelled both his instructors in the grandeur of his compositions and the beauty of his colouring, which last came very near that of Pordenone. His attitudes are uncommonly animated, his foreshortening is admirable, and the relief of his figures perfectly captivating. At Brescia are some fine fresco paintings by Gambara, particularly in the cloisters of the Benedictine convent, the subjects of which are, Moses and the Brazen Serpent; Cain and Abel; Samson and Dalilah; Judith and Holofernes; Jael and Sisera; and a Descent from the Cross. But the most laboured of his works are in the dome at Parma, representing subjects taken from the history of Christ. Of his oil pictures, the best are the Birth of the Virgin at Brescia; and a Pietà at Cremona. He was killed by a fall from a ladder, in 1574.

**GAMBARINI (GIUSEPPE).** This artist was born at Bologna in 1680, and was educated first in the school of Lorenzo Passinelli, with whom he made considerable progress in design and handling; but on the death of that master, he became the pupil of Cesare Gennari, and when he was qualified to improve himself farther, he went to Rome and Venice, where he acquired a more correct taste of composition and colouring. He worked with reputation in several parts of Italy, especially Rome; where, in the chapel of St. Petronius, is to be seen one of his most capital performances. In many respects he was highly esteemed, but he was principally regarded for the excellence of his colouring, which had beauty and force. He died in 1764.

**GAMBERUCCI (COSIMO).** This artist was born at Florence in 1610; and had for his instructor Battista Naldini. His best per-

formance of a large size, is the picture of St. Peter healing the Lame Man, in the church of St. Pietro Maggiore at Florence. He also painted some easel pictures, which are in private collections.

GANDINI (GIORGIO), called likewise, from his mother's family, *Del Grano*, was born at Parma, where he died very young, in 1538. He is supposed to have been a scholar of Corregio, who touched some of his pictures, among which the grandest was the altar-piece in the church of St. Michel; a sublime composition, in which there is a beautiful display of colouring, with a suavity of penciling, and a high relief in the figures.

GANDINI (ANTONIO). This artist was a native of Brescia, and the scholar of Paolo Veronese, whose manner he closely imitated. His greatest work is the Crucifixion, in the dome of the great church at Brescia, where he died in 1613.

GANDOLFI (GAETANO). This artist was born at St. Matteo della Decimea, near Bologna, in 1734. His principal works are the Assumption of the Virgin; the Marriage at Cana; and the Martyrdom of St. Pantaleone at Naples. He also etched a print of the Nativity in an elegant style. He died in 1802.

GANDY (JAMES). This artist was a native of Exeter, where he was born in 1619. Of his early life little is known, but his family was respectable, and he had the benefit of being instructed by Vandyck, whom he imitated with success. His patron was the great Duke of Ormond, who took him to Ireland, which country being at that time in an unsettled state, the merit and memory of the painter would have been lost, if some of his performances had not preserved his name from oblivion. There are at this time in Ireland many portraits painted by him, of noblemen and persons of fortune, which are very little inferior to Vandyck, either for expression, colouring, or dignity; and several of his copies, after that great master, which were in the Ormond collection, were actually sold as original paintings of Vandyck. He died in Ireland in 1689, leaving a son named William, who settled at Exeter about the year 1700, and became an itinerant painter of portraits in Devonshire and Cornwall. He is supposed, from the works which he executed, to have been equal, if not superior to his father. But from habits of dissipation he sunk into contempt. Sir Godfrey Kneller, on seeing one of his pictures, and hearing of his obscurity, would willingly have patronized

him in London; but Gandy's pride was as great as his talents, and he died in a state of wretchedness.

**GARBIERI (LORENZO, OR IL NIPOTE).** He was born at Bologna in 1580, and was a disciple of his uncle Lodovico Caracci, whose taste of design he studiously endeavoured to imitate; but being of a grave and phlegmatic disposition, he always chose those subjects that gave the mind of a spectator a melancholy turn; such as pestilences, martyrdoms, and massacres. However, he had a bold manner of designing, nor were his figures without grace, whenever his subject required it. He united the style of Caravaggio with that of the Caracci. In the church of the Barnabites at Bologna, he painted the Plague of Milan, with St. Charles Borromeo giving the communion to the sick. At Fano is an excellent picture of St. Paul restoring Eutyches to life; and at Mantua is another picture of the Martyrdom of St. Felicità and the Seven Virgins: at Bologna is a noble piece of the Death of St. Joseph; and in the convent of the Capuchins, in the same city, is a Crucifixion. He died in 1654; leaving a son *Carlo Garbieri*, who painted historical pictures in the style of his father. In the church of St. Giovanni del Monte, at Bologna, is a picture of his, representing the Death of St. Mary the Egyptian; and in the church of St. Paolo, in the same city, is another of the Assumption of the same saint.

**GARBO (RAFFAELLINO DEL).** He was born at Florence in 1476, and learned the principles of design from Filippino Lippi, to whom he soon became superior, and gave promising signs of rising to great celebrity. When his instructor went to Rome to paint the Capella della Minerva, he took Raffaellino with him, and while there he introduced some angels into his master's work, which figures were more admired than the rest of the picture. On his return to Florence, he painted a beautiful piece for the church of Monte Oliveto, the subject of which was the Resurrection. This performance was much admired; the figures were well designed, the characters of the soldiers judiciously marked, the airs of the heads were graceful, and the whole composition full of spirit; but he afterwards altered so much for the worse, that all his latter productions were the objects of contempt, the cause of which decline was the poverty of his circumstances. In his best time his pictures were highly laboured, and the tint of his colouring, in fresco as well as in oil, was soft and pleasant. He died in 1534.



**GARDNER (DANIEL).** He was a native of Kendal, in Westmoreland, and became a student in the Royal Academy. He was intimate with Sir Joshua Reynolds, and by that means picked up as much information as enabled him to become a fashionable portrait painter in a small size. He realised a considerable fortune by his practice, and retired from the profession some years before his death, which happened in 1805. He etched the portrait of Philip Egerton, Esq. from a picture painted by himself.

**GARGIOLI (DOMENICO).** This artist, who was also called *Micio Spadaro*, was born at Naples in 1612. He was the companion of Salvator Rosa in the academy of Aniello Falcone. His principal talent lay in landscape painting, though he also produced some historical pictures in the churches. He likewise occasionally enriched with figures the architectural pieces of Viviano Codagosa. He died in 1679.

**GAROFALINO (GIACENTE).** This artist was born at Bologna in 1666, and received his instructions from Marco Antonio Franceschini, who was his uncle. He painted history in the manner of his master with tolerable success. He died in 1724.

**GAROFALO (BENVENUTO).** The real name of this Italian painter was **TISIO**, but he obtained that of Garofalo, from the circumstance of his painting a gilliflower in the corner of his pictures. He was born of a good family at Ferrara in 1481, and was first instructed in the art of painting by Domenico Panetti, after which he became a pupil of Boccaccino Boccaccini, at Cremona, with whom he remained two years, and then, at the age of nineteen, went to Rome, where he studied incessantly, devoting the whole day, and the greater part of the night, to designing under Giovanni Baldini, a Florentine; on leaving whom he travelled to Mantua, and continued there two years with Lorenzo Costa. At the expiration of that time he returned again to Rome, where he acquired the friendship of Raffaello, who taught him the true principles of design and colouring. In 1507 he returned to Ferrara, and was immediately employed by the duke in several works of great magnitude, which he executed in a manner that gave universal satisfaction, and some of his compositions appeared worthy of Raffaello himself. In a chapel of the church of St. Francis, he painted the Resurrection of Lazarus; which, for the variety and correctness of the figures, as well as for the beauty of the colouring, was greatly admired; as also was another subject in the same chapel, representing the Murder of the

Innocents; in which the attitudes, actions, and expression of the figures are admirable. Of that performance it has been observed, that one would certainly call it *Raffaelle's*, for there is so much of the spirit and manner of that great master in it, that the mistake would almost do honour to the person who made it. The most capital work of Garofalo, in oil colours, is in the church of St. George, near Ferrara. The subject is the Adoration of the Magi; and the excellence of the painting established his fame, and procured him as much employment as he could possibly execute. He had the misfortune to lose the sight of one of his eyes, and yet he painted with as much delicacy as ever, till his sixty-ninth year, when he was totally deprived of his sight, and in that state he lived nine years. In the Palazzo Zampieri, at Bologna, are two landscapes painted by Garofalo, in a fine taste, and with abundance of force, though rather too dark. In correctness of design and expression, Garofalo approaches *Raffaelle* very closely, but his colouring is warmer, and his shadows deeper. His *Madonnas* are graceful, and the heads of his old men are venerable. The small pictures of this master are only found in choice collections, and rarely out of Italy. He died in 1559.

**GARZI (LODOVICO).** He was born at Rome in 1640; but Pascoli, who is followed by different biographers, says that he was born at Pistoia in 1638, and that he went to Rome when he was fifteen years old. The best accounts, however, make him a native of Rome, whence he obtained the distinction of *Lodovico Garzi Romano*. He studied under *Andrea Sacchi*, and in some respects possessed a great deal of the merit of his master. The airs of his heads had grace and elegance not inferior to those of *Carlo Maratti*, of whom he was the rival; and he was deservedly placed in competition with that master, their style and taste in composition being very similar. *Lodovico* designed correctly, and for invention and colouring might be compared with any master. He united the sobriety of *Sacchi* with the vivid force of *Pietro da Cortona*. His figures are finely turned, his draperies are natural and elegantly cast, and his groups of boys and angels are singularly excellent. After painting some fine pictures at Rome, he went to Naples, where he was employed on the vault of St. Catherine del Formello; and at *Pescia* he executed a large picture of the Assumption, which is deemed his best performance. He died in 1721. His son, *Mario Garzi*, died before him, after giving a fair prospect of becoming eminent in his profession. His style of composition, design, and colouring, resembled that of his father.

**GARZONI (GIOVANNA).** This lady was born at Ascoli, but lived at Rome, where she was celebrated for her skill in painting flowers, and portraits in miniature. She died in 1673, and left all her property to the academy of St. Luke, where a marble monument was erected to her memory.

**GASCAR (HENRY).** This artist was a native of France, and came to England with Louisa Queronaille, who became Duchess of Portsmouth. By her influence he was enabled to realize ten thousand pounds, with which he returned to his own country. He not only painted portraits, but scraped some in mezzotinto, though without much merit in either art.

**GASPARINI (GASPARE).** He was a native of Macerata, and the scholar of Girolamo di Sermoneta, whose style he adopted, though in an inferior degree. His best performance is a picture of St. Peter and St. John healing the Lame Man in the Temple. This is a noble composition, but an evident imitation of Raffaele. He also painted a fine piece of St. Francis receiving the Stigmata. He lived about 1590.

**GASPARS (JOHN BAPTIST).** He was born at Antwerp, and studied under Thomas Willeborts Bosschaert. During the great rebellion in England he came hither, and was patronized by General Lambert, who was himself an artist. After the Restoration he became an assistant to Sir Peter Lely, as he also was to Kneller. He had an excellent taste for drawing, particularly in making designs for tapestry. He painted two portraits of Charles II., one for Painters' Hall, and the other for St. Bartholomew's Hospital. He died in London in 1691.

**GAST (MICHAEL DE).** He was born at Antwerp in 1510, and, after learning the elements of the art in his native city, went to Italy, where he painted several views in the neighbourhood of Rome, with the remains of ancient architecture. He enriched his landscapes also with figures and animals. He died at Antwerp, where he was a member of the academy, in 1564.

**GATTI (BERNARDO).** Of the birthplace of this painter, who is also called *Sojaro*, there is no certain account; some writers saying that he was born at Pavia, and others at Vercelli, while a third statement fixes his birth at Cremona. He studied under Corregio, and was one of his best scholars. His works give ample proof of his genius, and show how well he had profited by the instructions and example of his master. A *Riposo* by him displays all the characteristics of Corregio, in sweetness of expression

and illusory force of relief. The same may be said of his picture of the Nativity at Cremona; and of his Pietà at Parma. Gatti completed the work which Pordenone had left unfinished in St. Maria di Campagne at Piacenza; and another great performance by him in the cupola della Stoccata at Parma, wherein the Madonna is singularly beautiful. In the refectory of the Lateran Fathers at Cremona is a capital piece of the Loaves and Fishes, containing a number of figures, admirably drawn, and beautifully coloured. He died in 1575.

GATTI (GERVASIO), called *Sejaro*. He was a native of Cremona, and the nephew of the preceding artist, by whom he was instructed. He was an assiduous imitator of Corregio, and how well he profited by the study, appeared in his picture of St. Sebastian, painted for the church of St. Agatha at Cremona, in 1578. In the church of St. Pietro in the same city, is a noble piece of the Death of St. Cecilia, very much in the manner of Corregio. It is evident, from an examination of these works, that the artist had adopted the style of the Caracci very successfully in some respects. He was also a good portrait painter.

GATTI (URIELE). He is supposed to have been the brother of the last mentioned painter. In the year 1601, he painted a picture of the Crucifixion, in the church of St. Sepolero at Piacenza. Though inferior to the performances of the preceding artist, it is a work of merit.

GATTI (TOMMASO). He was born at Pavia in 1642, and studied under Carlo Sacchi, on leaving whom he went to Venice, where he profited considerably, and at his return to Pavia was much employed in the churches.

GATTI (GIROLAMO). He was born at Bologna in 1662, and studied under Marc Antonio Franceschini. He painted a great number of pictures for the churches and palaces of his native city, where he died in 1726. One of his best performances is the Coronation of Charles V. by Pope Clement VII.

GATTI (OLIVIERO). He was born at Parma in 1598, and had for his instructor in painting Giovanni Lodovico Valesio; but he is principally known by his engravings, which art he is supposed to have learnt from Agostino Caracci. He became a member of the academy of Bologna in 1626.

GAUD, *see* GOUDT.

GAUDENZIO, *see* FERRARI.

GAULLI (GIOVANNI BATTISTA), called *Baccici*. He was born at Genoa in 1639, where he was instructed in design and colouring. Under the protection of the Genoese envoy, in whose train he was taken to Rome, he became known to Bernini and Mario Nuzzi da Fiori, who not only directed him in obtaining a better knowledge of his art, but promoted him by their recommendation, and laid the foundation of his fortune and reputation. He was for a considerable part of his life employed very much in painting portraits, in the number of which were those of seven popes, and all the cardinals of his time. His greatest merit, however, lay in historical compositions, in which he had a good invention; his tone of colour was lively and agreeable, and his touch spirited. He understood the art of foreshortening his figures in a wonderful degree, and gave them such force, that they seem to come forth from the ceilings which he painted. Those works which he finished in the angles of the dome of St. Agnes, in the Palazzo Navona, had such strength of colouring as to make those of Ciro Ferri look feeble; and it is reported that the death of that great artist was occasioned through chagrin, on seeing Gaulli's performances exceed his own. But though he had great merit in many parts of his art, he is sometimes incorrect and heavy, and his draperies have too much formality in their folds. One of his greatest works is the vault of the church del Gesù, at Rome, representing the Assumption of St. Francis Xavier. This performance, for sublimity of conception, harmony of colouring, and management of the lights, is considered as one of the finest of the kind in Rome. Another great picture of his is that of St. Anne kneeling before the Virgin and Child; and in the church of St. Andrea is an altar-piece of the Death of St. Saverio. He died in 1709.

GAVASIO (GIOVANNI GRACIMO). He was born in the territory of Bergamo in 1512. Of his instructor we have no account; but there are two pictures by him, which afford honourable proof of his talents: one is in the church of St. Alessandro at Bergamo, representing the Madonna and Child, with a group of Angels; the other is of the same subject, with St. Joseph and St. Elizabeth, in a private collection. There was another artist of this name, *Agostino Gavasio*, and supposed to have been this son.

He painted a Madonna and Child for a church at Piazzatore, dated 1527.

**GAVASETTI (CAMILLO).** He was born at Modena, and lived about the year 1625. He painted historical subjects with credit, chiefly at Piacenza, where is a fresco of his, representing a subject from the Revelations, composed in a noble style, and executed with spirit. It is sufficient to say of its merit, that Guercino thought it the finest picture in that city.

**GAZZOLI (BENOZZO).** This ancient master was born at Florence in 1400. He was the disciple of Giovanni Angelico da Fiesole, who esteemed him much for his facility of execution, the copiousness of his invention, and the superiority of his designs. He gave sufficient proofs of his abilities in historical composition, by designing the principal subjects of the Bible; and by the multitude and variety of his figures he evidenced the extensiveness of his genius, as well as the goodness of his taste. He painted all subjects with equal ease; and gained a general approbation by his performances, not only in history, but in portrait, landscape, animals, perspective, and ornaments of architecture, in which he was employed at Rome, Florence, Milan, and other parts of Italy. His principal work is in the dome of the great church at Pisa, in which he has represented Christ disputing with the Doctors. This picture contains a great number of figures, well designed, and with good expression. He died in 1478.

**GEBBO (ANDREA DEL).** This artist was born at Milan in 1492, and was the contemporary of Corregio, but the name of his master is unknown. He painted historical subjects in a good taste, and was an excellent colourist. He died at Pavia in 1551.

**GEEL (JOHN VAN).** This Dutch painter, who lived about the year 1660, was the scholar of Gabriel Metz, and imitated his style with such exactness, that the works of the one frequently pass for those of the other. Houbraken describes a picture of Van Geel, in which he has represented a Woman sitting, with a Child in her lap. The figures are judiciously disposed, and the drapery, which is of yellow satin, falls in easy, natural folds, painted with a thin, delicate colour; and the touch is light, neat, and spirited. There are also sea-ports bearing the name of John Van Geel, which are coloured with a strong character of nature and truth, excellently designed, well penciled, and very transparent. The figures, which are introduced with propriety and judgment,

are neatly handled, though sometimes they appear rather out of proportion; notwithstanding which the whole together is pleasing and masterly.

**GELDER (ARENT, or ARNOLD DE).** He was born at Dort in 1645, and learned design in the school of Samuel Van Hoogstraten, but afterwards he went to Amsterdam, and became a disciple of Rembrandt, under whom he made so great a proficiency as to approach very near that famous artist. Nor is it any way surprising that, in his colouring, handling, and freedom of pencil, he should so exactly imitate his master, since he resembled him also in his manner of thinking; and though many of Rembrandt's disciples quitted his style on quitting his school, De Gelder constantly adhered to it as long as he lived. He spent two years under Rembrandt, but he accomplished himself in his art by a sedulous study of nature. In imitation of his master, he had a repository of objects which he might have occasion to paint; as armour and old draperies; and the walls of his room were covered with stuffs, silks, or ensigns, tattered and whole; from which antique stores he dressed his figures, and furnished the backgrounds of his pictures. When he represented fringes or embroideries, he frequently laid on a mass of colour, and only broke it into the form he designed with the stick of his pencil, which generally produced a bold and good effect, if viewed at the proper distance. Among his principal works are mentioned the dying scene of David, when Bathsheba requests him to make Solomon his successor; and Jacob, the patriarch, blessing his Children. One of the most curious of his pictures is the Interior of a Jewish Synagogue, with a great number of figures. At Dort is Solomon on his Throne, attended by Courtiers and Soldiers. His last works were the Sufferings of Christ, in twenty-two pieces, which have a true and strong expression, a surprising variety of figures, and an excellent chiaro-oscuro. He died at Dort in 1727.

**GELDER (PETER DE).** This painter was a native of Holland, and the disciple of Rembrandt, whose manner he happily imitated, with a light touch, and a good style of colouring. He was cut off in the prime of life, about 1655.

**GELDESMAN (VINCENT).** This painter was born at Mechlin in 1539. He designed correctly, and his colouring is good, especially the carnations. The best of his works are Susannah and the Elders; and a Descent from the Cross; both in the cathedral of his native city.

**GELDORP, or GUALDORP (GORTZIUS).** This painter was born at Louvain, in Brabant, in 1553, and studied at Antwerp, under old Francis Francks, on whose death he became the disciple of Francis Pourbus. His principal employment was to paint portraits, in which he received great encouragement, and was reckoned among the good artists of his time; yet Sandrart says, he was not capable of drawing a whole figure; and being inexpert in designing the hands and extremities, was assisted therein by other painters. It is affirmed, however, by some writers, particularly Descamps, that he composed historical subjects with credit, and that his heads had great merit. At Cologne is a Danae of his design, which is much praised; and two heads, one of Christ, and the other of the Virgin; which by some connoisseurs have been esteemed little inferior to Guido. But his best work is a painting of the Four Evangelists. One might be almost tempted to believe there must have been two different painters of this name, as the merit ascribed to the paintings of Gortzius, by writers who had seen them, and were competent judges, seems to be incompatible with the character given of him by Sandrart and De Piles. He died in 1618.

**GELLIG (JACOB).** He was born at Utrecht about 1636. His favourite subjects were fish, and still life; and as he never painted by the strength of imagination or memory, but always copied every object as it was placed before him, his imitations were proportionably exact; and he designed them with a great deal of truth, and gave them the colour of nature. He had, however, no great elegance in the disposition, nor any remarkable transparency in his colouring; though he had a free, firm manner of penciling. On the irruption of the French into Holland in 1672, he found so small a demand for his pictures that he applied himself entirely to portrait painting.

**GEMIGNANO (VINCENTIO DI SAN), called *Vincentino*.** He was born at San Gemignano, in Tuscany, in 1490, and became the disciple of Raffaello, whose style he successfully imitated in his taste of design and composition, as well as in his colouring. He was employed also by him in many of the works in the Vatican, as well as in those which were painted in fresco in the pope's palace. Several of his own compositions, which he painted at Rome, were designed in the manner of Raffaello, and delicately coloured; yet when he quitted that city, in 1527, when it was sacked by the Spaniards, he did not perform any thing worthy of the reputation which he had acquired. He died in 1530.



**GEMIGNANO, or GEMINIANI (GIACINTO).** He was born at Pistoia in 1611, and was the disciple, first of Nicolo Poussin, and next of Pietro da Cortona, under whom he proved an historical painter of singular merit. He continued at Rome some years, and finished several fine compositions for the churches and convents, by which he gained an established credit, and then returned to his native city, where he died in 1681. In the baptistery of St. John de Lateran at Rome, he painted, in conjunction with Camassiei and Maratti, some subjects from the life of Constantine, in fresco. In the ducal gallery at Florence is a fine picture of St. Leandro by him, which has been often taken for the production of Guercino. He also etched some plates.

**GEMIGNANO, or GEMINIANI (LUIGI).** He was the son and disciple of Giacinto, and was born in 1644. He had the reputation of being an excellent artist; for he not only designed and composed with much greater spirit than his father, but was superior to him in the beauty of his colouring, although he was not quite so correct in his design. There are several of his works in the churches at Rome, where he died in 1697.

**GENGA (GIROLAMO).** He was born at Urbino in 1476, and at the age of fifteen was placed in the school of Luca Signorelli, of Cortona, under whom he studied for several years, and assisted his master in most of his undertakings in different parts of Italy, but particularly at Orvieto, being acknowledged the best disciple of that school. Afterwards he spent three years with Pietro Perugino, at the same time with Raffaello, which intercourse laid the foundation of a cordial friendship between them that continued through life. As he had made perspective and architecture his particular studies, he excelled in both, and was employed by the Duke of Urbino, to paint the scenery of his theatre, which he executed in an admirable manner. His extraordinary abilities in the several branches of his art procured him also ample employment at Rome and Florence, where his performances were held in great esteem. The principal of his works was a fine picture of the Resurrection, in the church of St. Catherine at Florence. He died in 1551, leaving a son, *Bartolomeo Genga*, who painted historical pictures in the style of his father. He was also a sculptor and an architect. He died in 1558, aged forty.

**GENNARI (GIOVANNI BATTISTA).** He was born at Cento, near Ferrara, and was the brother-in-law and instructor of Guercino. In the church of St. Biagio at Bologna, is a fine picture

by him of the Virgin, with several saints and angels. It bears the inscription of 1606.

GENNARI (BARTOLOMEO). Another painter of the same family, and a native also of Cento. He was born in 1589, and lived on terms of the greatest friendship with Guercino, whose style he adopted. There is a noble picture by him of the Assumption, in a church at Bologna, where he died in 1658.

GENNARI (BENEDETTO), who is commonly called *Benedetto*. This painter was born at Cento in 1633, being the nephew and disciple of Guercino, under whose direction he learned colouring and design. He devoted his whole study to the style of his uncle, and his application was attended with such success, that it is difficult to distinguish his copies from the originals. For several years he continued with Guercino, assisting him in his works; but when he introduced himself to the world by his own compositions, he received ample marks of public approbation. In the reign of Louis XIV. he visited France, and was appointed by that monarch to paint several pictures for one of his palaces; he also succeeded happily in a portrait of the Duke of Orleans, which added greatly to his reputation. While he resided at Paris, he was engaged by a person in high station to compose a design of Endymion sleeping; but being assured that his employer would not reward him in proportion to his labour, or the merit of his performance, he privately retired from France with his picture, which he had finished with his utmost skill, and came to London. Here he was introduced to Charles II. and had the honour of presenting to that monarch the picture of Endymion, which the king viewed with pleasure, and appointed Benedetto one of his painters. He was continued in the same capacity to James II.; but at the revolution he returned to Bologna, where he died in 1715. In a chapel belonging to the church of St. Giovanni delle Monte at Bologna, there is an historical picture by Benedetto, which is esteemed a fine performance, and extremely in the manner of Guercino. The subject is, a King receiving Baptism from St. Annian.

GENNARI (CESARE). He was also the nephew and disciple of Guercino, and was born at Bologna in 1641. In historical compositions he had a bold and noble style of painting, which was exceedingly admired; but his landscapes in particular were in a fine taste, and his trees are touched with a free and firm pencil,

much resembling the manner of his master. In the church of St. Martino Maggiore, at Bologna, is a picture of Mary Magdalen, in the style of Guercino; in St. Nicolo is that Saint kneeling before the Virgin; in the convent of the Servites, is St. Apollonia; and in the church of St. Bartolomeo, is Christ praying in the Garden. He died in 1688. Besides these artists, there was *Lorenzo Gennari*, who had also Guercino for his master. He lived about 1560. He painted history.

**GENOELS (ABRAHAM).** He was born at Antwerp in 1640, and at first was a disciple of Jacques Bakkereel, with whom he continued four years; but having a great desire to learn perspective, he placed himself under Nicholas Firelans, at Bois-le-Duc, who was accounted the best artist of his time in that branch. When he had thoroughly established himself in the true principles of painting and perspective, and made a considerable proficiency in mathematical knowledge, he went to Paris, where he met with Francisco Mili; and the same love to the art, particularly landscape, united them in the strictest intimacy. Their greatest pleasure consisted in communicating to each other their observations, reflections, and discoveries, which highly contributed to their mutual advantage. Genoels soon became known, and his work procured him so much respect and esteem, that De Séve engaged him to paint the cartoons for the landscapes, to be executed in the tapestry which he was preparing for M. de Louvois. Afterwards he was employed by Le Brun in painting the backgrounds of his celebrated pictures of the Battles of Alexander. By the interest of Le Brun he was elected a member of the academy, and received a pension from the crown, with apartments in the Gobelins. Genoels now indulged his inclination of making a journey to Rome, where he was admitted into the Bentvogel Society, from whom he received the name of Archimedes, on account of his skill in the mathematics. For some years he resided in that city, and devoted several months to the villas about Rome, studying after nature. He observed the trees, skies, rocks, ruins, vistas, and buildings; from which he made sketches to supply him with materials for his future compositions. While at Rome he also painted the portrait of Cardinal Rospigliosi, and a few landscapes for the Spanish ambassador. Having finished his studies in Italy, he returned to France, and complimented Le Brun and Colbert with many of the designs which he had sketched; but notwithstanding the offers held out to him to settle at Paris, the love of his native country prevailed over all other considera-

tions; and he spent the latter part of his life in his native city, where he died at a very advanced age. His portraits will not admit of much commendation; but in landscape, his colouring was natural and strong, and the execution easy and free; nor had he any thing of the mannerist in any of his works, for every touch of his pencil varies according to the difference of the objects he represents. Genoels etched several landscapes in a good style, and all after his own designs.

**GENTILE (LUIGI PRIMO).** This painter was born at Brussels in 1606, and learned the rudiments of the art in that city; but he travelled to Italy, and lived at Rome for thirty years. He was remarkable for his polished manners and genteel dress, on which account he acquired the cognomen of Gentile, by which he is generally known; but his real name was Lodovicus Primus, or Primo: though some writers think it was given him by way of distinction, on account of the elegant forms of his figures. He painted portraits in a neat and delicate style, and finished them exquisitely; yet he possessed so much skill and power of his pencil, as to conceal that abundant labour which he bestowed on them. The portrait of Pope Alexander VII. gained him high applause; besides which, he painted most of the cardinals and nobility. It seemed unaccountable that this artist should have applied himself so much to portrait painting, when he was well qualified to compose historical subjects with equal merit and success. In that style, his taste of design was good, his penciling free and broad, and his colouring strong; but in every respect so different from that of his portraits, that one could with difficulty be induced to believe them to be the productions of the same pencil. In the church of St. Michael at Ghent is a grand altarpiece, representing the Crucifixion, which is a striking specimen of the talents of Gentile. He died in 1670.

**GENTILESCHI (ORAZIO LUIGI).** He was born at Pisa in 1563, and was a disciple of Aurelio Lomi, his half brother. He distinguished himself greatly by his works at Florence, Genoa, and Rome, as likewise in France and Savoy; and so great was his reputation, that he was invited by Charles I. to London, where he had a considerable appointment, together with apartments at Whitehall. Among the several works which he painted for that monarch were the ceilings at Greenwich. Sandrart, who was in London when Gentileschi was here, describes a few of his pictures which were painted for the king in the highest terms of commendation. One was Mary Magdalen, prostrate on the ground,

with such a character of devout compunction and divine meditation, as could not be more feelingly expressed by any artist. Another was a Holy Family, representing the Virgin sitting on the ground, with the Infant at her breast, and Joseph, in a supine attitude, resting his head on a sack; which picture, in the drawing, design, colouring, and disposition, as also for the appearance of nature and truth, was justly admired. The third was Lot and his Daughters, which was so happily executed as to be equal to the performance of any master. After the death of the king, when his valuable collection was pillaged and sold by Cromwell, nine pictures of Gentileschi were sold for six hundred pounds, and are now the ornaments of the hall at Marlborough-house. While in England, Gentileschi painted two pictures for Villiers, Duke of Buckingham; the subject of one was a Magdalen, and the other a Nativity. At the English court this artist contracted an intimacy with Vandyck, who painted an excellent portrait of him. Gentileschi himself attempted that branch of the art, but not with success. He died in London in 1647.

**GENTILESCHI (ARTEMISIA).** She was the daughter of Orazio Gentileschi, and was born at Rome in 1590. She learned the principles and practice of painting from her father, whom she surpassed in portrait, and did not fall far short of him in history. While in England, she painted some portraits of the principal nobility, and a fine picture for Charles I., the subject of which was David and Goliath. After leaving this country, she passed the remainder of her life between Naples and Bologna, where she was held in high estimation, particularly by Guido. Two of her best pictures in Italy were Judith and Holofernes, and Susanna and the Elders. She died in 1642.

**GENTILESCHI (FRANCESCO).** He was the son of Orazio Gentileschi, by whom he was instructed; after which he became the scholar of Domenico Sargana, or Fiaselli. He excelled in historical subjects. He died at Genoa about 1660.

**GEORGET (JOHN).** This French artist, who died at Paris in 1823, was eminent for his paintings on porcelain. His copy, from Gros, of Charles V. and Francis I. visiting the Tombs of St. Denis; and from Gerard Douw, of a Dropsical Woman, are said to be admirable performances.

**GERARDI (CRISTOFORO, called *Dal Borgo St. Sepolcro*).** He was born at Florence, according to some authors, but to others at Borgo San Sepolcro, in the year 1500. From his infancy he

practised drawing, and, without any instruction or assistance, except that of his own natural genius, he had, at the age of sixteen, made such a progress in painting and designing different subjects, that he was considered as a prodigy. Some of his performances happening to meet the eye of Raphael dal Colle, that artist was so much pleased and surprised with the taste and execution of them, that he took Cristoforo under his own care, admitted him as one of his disciples, and directed his hand and his judgment, till he proved a very eminent painter. Cristoforo spent some years in the army, but forsook the military life to devote himself to painting, and became an universal artist, not only in historical subjects, but also landscapes, birds, beasts, fishes, and particularly in grotesque. He finished a great number of works at Rome, Naples, and Florence, which are greatly admired, and, in conjunction with Giorgio Vasari, he executed many noble designs in fresco as well as in oil. He died in 1556.

GERARDS, or GARRARD (MARK). This artist was born at Bruges in 1561. He practised history, landscape, portrait, and architecture. He also engraved, illuminated, and designed for glass painters. His etchings for *Æsop's Fables*, and his *View of Bruges*, were much esteemed. About the year 1586, he came to England, and was appointed painter to Queen Elizabeth, whose procession to Hunsdon-house, in 1584, he drew in a good style. His works are numerous, being neatly handled and well coloured; but his flesh colours are thin, and tend to a bluish tincture. His draperies are neat, but the habits are stiff, and richly set off with pearls and other jewels. He died in 1635.

GERBER (SIR BALTHASAR). He was born at Antwerp in 1591, and arrived at a considerable degree of eminence in miniature painting. In the reign of James I. he came to England with the celebrated George Villiers, Duke of Buckingham, to whom he became a retainer, and accompanied him to Spain, when the negotiation for a marriage was on foot between the Prince of Wales and the Infanta. Gerber afterwards had a diplomatic situation at Brussels, on which occasion he obtained the honour of knighthood. He painted a number of portraits of the royal family, and of the principal nobility of England, and so high was he in favour, that he entertained the duke and a large party at supper, the expense of which is said to have been one thousand pounds. But in the civil war he was reduced so low as to be obliged to keep a school. He next went to Surinam, where he was seized and sent to Holland, out of jealousy, by the government. At the restora-

tion of Charles II. he returned to England, and was employed in preparing triumphal arches for that event. He also practised as an architect, and gave designs for Hempsted-hill, the seat of Lord Craven. He died in 1667.

GERICAULT (JOHN LOUIS THEODORE ANDREA), a French historical painter, the pupil of Guérin, was born in 1792, and died in 1824. Among his best pictures are the Shipwreck of the Medusa; a Wounded Cuirassier; and a Village Forge. He also produced several spirited designs and lithographic engravings.

GERMYN (SIMON). He was born at Dort in 1650, and was a disciple of Godfrey Schalcken, though afterwards he studied under Lodowick Smits, called *Hartcamp*, of whom he learned a peculiar manner of painting fruit; and made great advantages by his works in that style at the beginning, as his master, Smits, had done before him. However, the success was not of any long continuance; for by his method of scumbling, blending, and torturing his colours, mixing those that were durable with those that were perishable, his paintings, like those of his master, soon faded, and lost their original lustre; and his pictures sunk into disesteem: for which reason he applied entirely to the painting of landscapes, which he practised till his death, in 1719.

GERRARD (of HAERLEM). This old Dutch artist was born at Haerlem about 1460, and was a disciple of Albert Van Ouwater, one of the first, after John Van Eyck, who painted in oil; and when he had practised under that master for a short time, he showed such freedom of hand, so firm an outline, and such an expeditious manner of colouring, that his master used to say he was born a painter. In many parts of his profession he was equal to Ouwater, and in design, expression, and the disposition of his subjects, he was far superior. He understood perspective well, and was an admirable colourist. For the church of St. John at Haerlem, he painted a Descent from the Cross, which was esteemed an exquisite performance. The expression of the different passions in the countenances of the Virgin and Apostles is admirable; and the whole is very beautiful. Albert Durer, who went to Haerlem to see the works of Gerrard, said that he must have been a remarkable favourite of nature, who in his youth could arrive at so great a degree of perfection. He died in 1488.

GERRARDS (GERARD PIETERSZ VAN, called *Zyl*). This artist was born at Amsterdam, as some writers affirm, or at Leyden, according to others, in 1607. He learned the art of painting in

his own country, after which he came to England, where he cultivated the friendship of Vandyck. Having this opportunity of observing the penciling of that admirable master, he studiously attempted to imitate his manner of handling and colouring, and proved so happy in his endeavours, that on his return to Amsterdam he was distinguished by the name of the second Vandyck. His usual subjects were portraits, which he generally designed in the historical style, after the manner of conversations; and he always gave his figures such draperies as were suitable to the modes of the times. The hands of his women were particularly excellent, as well for their roundness and fine outline, as for the delicacy of the colouring. One of his best pictures is the Prodigal Son, which has a sensible and strong expression, and is excellently coloured. He died in 1667.

**GESSI (FRANCESCO).** This artist was born at Bologna in 1588. He studied in the school of Guido Reni, who is said to have been jealous of his promising talents; and certainly his early productions approached very near to the perfections of that great master. Some of his pictures, indeed, have been mistaken for those of Guido, particularly the Assumption; a Martyrdom of St. Catherine; and a St. Francis; all of which are in the churches of Bologna. In the latter part of his life, however, he declined into a cold and insipid manner. He died in 1649.

**GESSNER (SOLOMON).** This ingenious person was born at Zurich in 1730. His father was a bookseller, and destined him for the same profession, on which account he was placed with one of that trade at Berlin. Young Gessner, however, out of dislike to the business, eloped, which so irritated his father that he stopped his remittances. At this juncture, after he had secreted himself some time in a hired room, he waited on Hempel, the King of Prussia's painter, whose friendship he had already gained, and requested him to pay a visit to his lodgings. Hempel did so, and found the walls covered with paintings which he had just finished, entirely from his own invention. Hempel complimented him on his genius, but told him that experience and study would be necessary to render him an accomplished artist. Soon after this, a reconciliation was effected between him and his father, who consented to his remaining some time longer at Berlin. In 1754 he produced some of his Pastorals, which were followed by the Death of Abel, works that have made his name famous all over Europe. About his thirtieth year he became acquainted with Heidegger, a man of taste, who had a large collection of paintings and en-



gravings, and whose daughter he married. From this time he appears to have carried on the occupations of poet, painter, engraver, and bookseller: the latter department, however, was chiefly conducted by Mrs. Gessner. With him, painting and engraving engaged the hours which were not devoted to poetry, and his mode of life was marked by cheerfulness and innocence. In 1765 he published ten landscapes, etched and engraved by himself. These were followed by twelve other pieces of the same nature; and he afterwards executed ornaments for publications that issued from his press. The reputation he acquired by his pencil was scarcely inferior to that arising from his pen, and he was reckoned among the best artists of his country. He died March 2, 1788.

**GHEDINI (GIUSEPPE).** He was born at Ferrara about 1710, and studied under Giacomo Parolini. He painted several good pictures for the churches of his native place, the principal of which is the miracle of the Loaves and Fishes. He died about 1770.

**GHEEST (JAMES DE).** He was born at Antwerp in 1570, and died there in 1612. He was a good painter of history.

**GHEEST (WYBRAND DE),** called the noble Frieslander. This Dutch artist was born in Friesland about 1591. He went to Rome when young, and made drawings there after the antiques and great pictures of eminent masters, which fixed his style, and gained him a considerable reputation on his return home to his own country. Some prints have been engraved from his designs. He died in 1643, at Antwerp. Another artist of the same name, was a native of Antwerp, and died there in 1672. He excelled in history.

**GHERRARDI, or DOCENO (CRISTOFORO).** He was born at Borgo St. Sepolcro in 1500, and studied under Raffaellino dal Colle. He painted both in oil and fresco, but chiefly in the latter. His best works are the Visitation of the Virgin to Elizabeth; and some grotesque pieces in the Casa Vitelli. He died in 1552.

**GHERRARDI (FILIPPO).** This artist was born at Lucca in 1643, and learnt the elements of painting from his father, Bastiano Gherardi, but afterwards he went to Rome, and studied in the academy of Pietro da Cortona. He next visited Venice, and improved himself greatly in colouring, by contemplating the great masters of that school. While there, he painted some pictures in the library of St. Giorgio Maggiore; but was recalled to Rome

by his old master, to assist him in the cupola of St. Maria in Campitelli. He also painted two pictures of the Battle of Lepanto, and the Triumph of Marc Antonio Colonna, for the Colonna gallery. He died in 1704.

**GHERARDINI (ALESSANDRO).** He was born at Florence in 1655, and received his instructions in painting from Alessandro Rosi. He painted historical subjects well, both in oil and fresco. His greatest works are the Crucifixion, in the Augustinian convent, at Florence; and the Life of Alexander, in the Casa Orlandini. He died in 1723.

**GHEYN (JAMES).** He was the son of James Gheyn, an eminent engraver at Antwerp, of which city he was a native. He studied at first under his father, after which he went to Italy, where he had Tempesta for his instructor. He painted landscapes and flowers, and died in 1630. He also practised engraving with reputation.

**GHEZZI (SEBASTIANO and GIUSEPPE).** These artists were father and son. The former was born near Ascoli, and had Guercino for his master. One of his finest pictures is St. Francis receiving the Stigmata. The latter studied under Pietro da Cortona, and became secretary to the academy of St. Luke, at Rome, where he died in 1721.

**GHEZZI (CAVALIER PIER LEONE).** He was born at Rome in 1674, and was instructed by his father, Giuseppe Ghezzi, whom he soon excelled. There are several paintings executed by him in his early time, in which may be seen an exact observance of those rules that are customarily practised by the best and most correct artists of the Roman school. His merit recommended him to the protection of Cardinal Albani, who employed him in several considerable works; and when the same great prelate was elected pope, he appointed Ghezzi to adorn the gallery of Castel Gandolfo; as also to paint the Prophet Micah, one of the twelve in the church of St. John Lateran. By these and other performances, his reputation was so effectually established through all Italy, that the Duke of Parma engaged him in his service, and was so well pleased with his performances, that he created him a count, and conferred on him the order of the Golden Spur. If at any time he painted portraits, he undertook them unwillingly; and yet those which he did finish might stand in competition with the productions of the best artists in that style. He had a remarkable turn for caricature, and his works of this de-

scription are numerous. He also etched some prints in a good style, after his own designs, and those of his father. His principal works are in the apartments and chapels of the pope, cardinals, and nobility of Rome, by whom he was held in the highest esteem. He died in 1755.

**GHIBERTI (LORENZO DE).** He was born at Florence in 1454, and obtained a considerable reputation in his time for the grandeur of his design in historical composition. He died in 1528.

**GHIGI (TEODORO),** or, as he is sometimes called, from the place of his nativity, *Teodoro Mantuano*. He was a scholar of Giulio Romano, on whose death he was employed to finish those works which that great master had left imperfect. He lived about the year 1450.

**GHIRLANDAIO (DOMENICO).** He was born at Florence in 1449: his family name was Corradi, but he obtained that of Ghirlandaio, from the profession of his father, who was a maker of artificial flowers for garlands. Domenico was originally bred a goldsmith; but having a strong natural inclination to painting, and a good taste, he applied himself with singular industry to that art, and became a disciple of Alessio Baldovinetti. After some years spent in close application, he proved a very eminent artist, and gradually increased his reputation, till he was considered as one of the best painters of his time. The first work by which he distinguished himself, was in a chapel belonging to the Vesputian family, in which he introduced the portrait of the celebrated navigator, Americus Vesputius, after whom the western world is named. Vasari enumerates a multitude of his works at Florence, Rome, Pisa, Lucca, and Sienna, in all which cities he was highly esteemed. But, considerable as his merits were, he derived greater honour from his being the master of Michel Angelo Buonarroti. His invention was fertile and ready; his composition judicious; and he painted architecture well. But he had something dry and stiff in his manner, with which the eye of a connoisseur must ever be displeased. He rarely painted any historical subject without introducing portraits after the life; and some parts in his compositions that were represented in perspective, had a good effect, allowance being made for the time in which he flourished. He was fond of designing the antiquities of Rome, as the baths, columns, obelisks, arches, aqueducts, and amphitheatres; which he drew so exactly, only by looking at them, that the proportions of every single part, or member, had as true

a proportion to the whole, as if he had executed the drawing by the scale and compasses. And it is mentioned as an extraordinary instance of his accuracy, that having made a drawing of the Colosseum, he designed one upright figure in such true proportion to the building, that when that object and the building were measured by the rule, the whole and every part was found to correspond with the proportion of the figure. Ghirlandaio had the merit of exploding the frippery commonly introduced by painters previous to his time, as ornaments to their pictures. He was employed by Sixtus IV. in the Sistine chapel, where he painted two pictures; one of the Resurrection, and the other the Vocation of St. Peter and St. Paul. One of his best works is the Wise Men's Offering, in the church of the Holy Trinity at Florence. He died in 1493.

**GHIRLANDAIO (RODOLFO).** He was born at Florence in 1485, and after receiving instructions from his uncle, David Ghirlandaio, in design and colouring, he went to Rome, where he had the singular fortune of obtaining the friendship and advice of the two greatest masters of the age, Raffaello and Buonarroti. The advantages which he derived from this association were manifest in his improvement, so that, at his return to Florence, he was accounted one of the best designers of his time. Though his colouring was excellent, he acquired that perfection, not from the instruction or example of his uncle, but from having been the disciple of Bartolomeo di San Marco. At Rome he was much admired, and constantly employed by the pope and the principal nobility; and in Florence also he was as highly favoured by the grand duke, in whose palaces are several noble compositions by Rodolfo. It is a sufficient proof of his merit that Raffaello employed him to complete his picture of the Virgin and Child; after which he invited Rodolfo to assist him in the works at the Vatican. This, however, he declined, and chose rather to continue at Florence, where he died in 1560.

**GHISI (GIOVANNI BRITANO).** This artist, who also obtained the name of *Mantuan*, from the place of his nativity, was born in 1500. He was the scholar of Giulio Romano, but he is not so much known by his paintings as by his engravings, which art he is supposed to have learned under Marc Antonio Raimondi. His son, *Giorgio Ghisi*, was also an artist, and memorable for engraving an extremely large print, after Michel Angelo's painting of the Last Judgment. All his works are very rare. Giovanni Britano had another son, *Adamo*, who was also a good engraver;

and a daughter, named *Diana*, who was equally excellent in the same art.

**GHISLANDI (DOMENICO).** He was born at Bergamo, and flourished about the year 1665. His subjects were architectural views in fresco, and historical pieces. He had a son called Vit-tore, who, on becoming an ecclesiastic, took the name of Fra Pao-lotto. He proved himself an excellent portrait painter, but some-times attempted historical subjects. He had Sebastiano Bombelli for his master. He died in 1743, aged eighty-eight.

**GHISOLFI, or GISOLFI (GIOVANNI).** This painter was born at Milan in 1623, and received his first instruction in painting from Girolamo Chignolo; after which he learned architecture and per-spective from Antonio Volpini, though he was indebted chiefly to Salvator Rosa for his taste and method of penciling. He gave the first proof of his abilities, by designing and painting the triumphal arches for the reception of the Archduchess of Austria, on her passing through Milan; soon after which he went to Rome, where he designed all the beautiful remains of antiquity, as the edifices, ruins, columns, and theatres. Of these sketches he made an ele-gant use in his own compositions, and introduced historical figures suitable to the vestiges of ancient magnificence, or to the different situations which he had chosen, so that the whole appeared full of harmony, and every part was excellent. The lightness and grandeur of his buildings, the beauty of the perspective, the judi-cious disposition of the figures, the correctness and taste of his design, and the truth, nature, and force of his colouring, rendered his works much valued in every part of Europe. He painted some historical pictures and altar-pieces, but excelled chiefly in per-spective views and sea-ports. He died in 1683.

**GHISONI (OTTAVIO).** He was born at Sienna, and received his education in the art of painting from Cherubino Alberti at Rome; but in 1610 he went to Genoa, where he became the pupil of Ventura Salimbine. He painted chiefly in fresco, but his works, though well coloured, evince no great genius in design and com-position.

**GHITI (POMPEO).** He was born at Marone, near Brescia, in 1631, and studied successively under Ottavio Amigoni, and Gio-vanni Battista Discepoli. He then settled at Brescia, where he executed many considerable works in fresco and oil. His inven-tion was fertile, and his design correct, but his colouring was vapid

and tame. He was, in truth, a better instructor than artist. He died in 1703.

**GHIZZI (ANDREA).** This painter was born at Bologna in 1570, and studied successively under Massari and Dentone. He became eminent in painting architectural pieces and views in perspective. He died in 1618.

**GIACINTO (IL CAVALIERE).** This artist was born at Populo, in the kingdom of Naples, and became the scholar of Massino, under whom he profited so well as to acquire the reputation of being one of the best painters of history in his time. His talents procured him the honour of knighthood. He died at Naples in 1684.

**GIALDISI (—).** This artist was a native of Parma, but died at Cremona about the year 1730. He painted flowers, fruits, carpets, with musical instruments, books, and other objects of that kind, which he represented with great faithfulness and an excellent colour.

**GIAMPELLI (AGOSTINO).** He was born at Florence in 1578. On settling at Rome, he became the favourite artist of Pope Clement VIII., who appointed him superintendent of the building of St. Peter. He died at Rome in 1640.

**GIANNETTI (FILIPPO).** He was born at Messina in the island of Sicily, and studied under Abraham Casembrot. He excelled in landscape painting, and to such a degree as to be called the *Luca Giordano* of that style. He lived about the year 1690.

**GIAQUINTO (CORRADO).** He was born at Molfetta, and studied under Francesco Solimena, but afterwards improved himself in the school of Sebastiano Conca. He was a correct designer, but too much of a mannerist. He died in 1765, at Madrid, whither he had been invited by the king to ornament his palaces.

**GIBERTONI (PAOLO).** He was born at Modena, but lived at Lucca, where he practised his art, and painted in a good style grotesque subjects in fresco. He introduced into his pictures small animals, which were represented with great truth and spirit. He also painted landscapes of considerable merit. He died about 1770.

**GIBSON (RICHARD).** This extraordinary person, who is commonly called the *Dwarf*, is supposed to have been a native of Cumberland. He was originally servant to a lady at Mortlake, who, observing his genius for painting, placed him under De Cleyn, at that time master of the tapestry works there. Gibson profited

well by his instructions, and he also increased his reputation by the copies which he made of Sir Peter Lely's portraits. He was greatly in favour with Charles I., who honoured his marriage by his presence, and Waller wrote a poem on the occasion. Gibson's wife was as diminutive as himself, each measuring three feet ten inches in height, yet they had nine children, five of whom attained maturity, and the ordinary standard of mankind. Gibson not only painted his royal master, to whom he was page, but also Oliver Cromwell several times. He had likewise the honour to instruct in drawing the Princesses Mary and Anne, daughters of the Duke of York, and afterwards successively queens of England. Gibson died in Covent-garden, in his seventy-fifth year, in 1690, and his wife in 1709, at the age of eighty-nine. His nephew, *William Gibson*, was instructed in the art of painting both by him and Sir Peter Lely. He attained considerable eminence in miniature, but his excellence lay chiefly in copying after Sir Peter, though he was a good limner, and drew the portraits of several persons of rank. His great industry was much to be commended, not only for purchasing Sir Peter Lely's collection after his death, but likewise for procuring from the continent a great variety of valuable works. He died in 1702, aged fifty-eight. He had a relation, *Edward Gibson*, who was instructed by him, and first painted portraits in oil, but afterwards in crayons. He died at an early age.

**GILARDI (PIETRO).** He was born at Milan in 1679, and had for his instructors Federigo Bianchi, and Marc Antonio Franceschini, but afterwards he studied under Giovanni Giuseppe del Sole. He excelled in fresco on a large scale, and was much employed in painting cupolas, ceilings, and vaults. He composed well, and was a good colourist.

**GILARTE (MATTEO).** This Spanish artist was born at Valencia in 1647. His preceptor was Francesco Ribalta, by whose instructions he became an excellent painter of history, as well in oil as in fresco. Most of his works are at Murcia, and the principal of them are Esther in the presence of Ahasuerus; Jacob wrestling with the Angel; St. Dominic; and the miracle of the Loaves and Fishes. These pictures are composed in a style of grandeur, but they are defective in drawing and expression. He died in 1700.

**GILES, OR GYLES (HENRY).** This artist was a painter on glass, which he practised at York, where he resided from 1640 to 1700. Among his performances is the east window of University College, Oxford, painted in 1687.

**GILIOLI (GIACINTO).** He was born at Bologna in 1584, and received his education in the academy of the Caracci, where he acquired the true principles of design, which he evinced in the historical works painted by him for churches. The principal of these are, the Death of St. Joseph, in the church of St. Matthias; and David with the Head of Goliath, in that of St. Salvatore. He died in 1665.

**GILLARDINI (MELCHIOR).** He was born at Milan, and studied under Giovanni Battista Crespi, on whose death he finished those pictures which were left by him uncompleted. He likewise painted several grand pieces for the churches, one of the best of which is a St. Catherine of Sienna, in the church of St. Celso, near Milan. He also etched some plates from his own designs, of battles, and other subjects, in the manner of Callot. He died at Milan in 1675.

**GILLEMANS. (—).** He was born at Antwerp about 1672, and studied after nature those objects which he delighted to imitate. His subjects were fruits of various kinds, particularly grapes, which he always painted in a small size, but with great truth and relief. He had a free and spirited touch; his objects were well grouped, and his colouring was frequently very lively; but being of a smaller dimension than that the eye is accustomed to see in nature, his pictures have not an effect equal to the neatness of his handling.

**GILLOT (CLAUDE).** This French artist was born at Langres in 1673, and studied under John Baptist Corneille. His talent lay in painting fauns, satyrs, and grotesque pieces, which he executed in a superior manner, and in 1715 became a member of the academy. He is, however, better known as an engraver than a painter, and his plates are in much esteem. He died at Paris in 1722.

**GILPIN (SAWREY).** This excellent artist was born at Carlisle in 1733, from whence, after having acquired some relish for the art from his father, who was a captain in the army, he came to London, and was articled to a ship-painter. His first interesting works were composed of some market groups, which struck his eye from his window. Soon after, he went to Newmarket, being encouraged by William, the great Duke of Cumberland, for whom he executed many compositions which might have vied with Hogarth's in regard to character. In the duke's stud he acquired that knowledge of the horse which he afterwards dis-



played with such superior spirit and beauty ; and when we see with what felicity he applied it to the higher departments of the art, to historic compositions in the triumph of Camillus, the election of Darius, the story of Phaeton, we must lament that such talents should have been drawn aside to the meaner employment of horse-portrait painting, which occupied too much of his valuable life. His drawings of animals, in pencil and water-colours, display a degree of taste and skill seldom attained. Many of his most capital pictures are in the possession of noblemen and collectors ; his *chef d'œuvre*, a group of tigers, is in the possession of Samuel Whitbread, Esq. The etchings of cattle which accompany his brother's descriptive writings, are his productions. As a man he was equally esteemed for probity of character and simplicity of manner, and as a member of the Royal Academy, he did honour to the institution. He died at Brompton, March 8, 1807. The late Rev. *William Gilpin*, vicar of Boldre, his brother, had also a fine taste for landscape drawing, as his works on picturesque beauty sufficiently evince.

**GINASSI (CATERINA).** This ingenious lady was born of a noble family at Rome, in 1590, and the cardinal Domenico Ginassi was her uncle. She studied painting under Giovanni Lanfranco, from whose designs she executed several pictures in the convent of St. Lucia. She died in 1660.

**GIONIMA (ANTONIO).** He was born at Padua in 1697, and received his first instructions in drawing from his father Simone Gionima, but afterwards he became the scholar of Aureliano Milani. He painted several altar-pieces for the churches in and about Bologna, where he died in 1732.

**GIORDANO (LUCA),** called *Luca Fa Presto*. This master was born at Naples in 1629, though some say in 1632, and at first was the disciple of Giuseppe de Ribera, called Spagnoletto ; but he studied afterwards under Pietro da Cortona. The appellation of Luca Fa Presto was accidentally applied to Giordano, not on account of the fame he had acquired by his expeditious manner of painting, but from the mercenary eagerness of Antonio Giordano, his father, who sold at a high price the designs of Luca, which he made after the compositions of the great masters, while he pursued his studies. The father of Luca scarcely allowed him time to refresh himself, but still said to him while at his meals, as well as at his work, Luca, fa presto ! or, Luca, make haste ! from which expression, perpetually uttered, his companions gave him

the nickname of *Fa Presto*. When he quitted Cortona, he went to Lombardy, to examine the productions of Corregio, and then travelled to Venice, to improve himself by studying the colouring and compositions of the best artists of that school. There the works of Titian and Paolo Veronese principally engaged his attention: from the former he learned the force of the *chiaro-oscuro*, and from the latter the grandeur and majesty of style, which he united with the harmonious colouring of Cortona; but he chiefly took Veronese for his model. He had a fruitful and fine imagination, with a surprising readiness and freedom of hand; his tone of colouring is agreeable, and his design correct. He studied the manners and peculiarities of the greatest masters with such care and judgment, and possessed so happy a memory, that he not only retained in his mind a distinct idea of the style of each, but had the skill and power to imitate them with such critical exactness as to deceive even the ablest connoisseurs; whence he has been called “the bee,” which collects honey from every flower. Giordano, when employed at the Spanish court, was shown by the king a picture painted by Giacomo Bassan, for which that monarch seemed desirous to have a companion. Accordingly, Luca painted one so completely in the manner of Bassan, that the king appeared equally pleased and surprised. For this extraordinary performance, as also on account of a number of other excellent paintings, he received the honour of knighthood, and was favoured with several valuable employments. During his residence at Madrid, where he arrived in 1692, and continued ten years, he executed a great number of works. Among all his frescoes, that representing the famous battle of St. Quentin, and the taking of Montmorency, is in the highest estimation. It forms a magnificent display of colour and design, though neither the lights nor the architecture set it off to advantage. In 1702, Giordano accompanied Philip V. to Naples, where he found it difficult to perform the orders which he received, though his rapidity of execution was so great, that he painted a fine picture of St. Francis Xavier for the Jesuits in a day and a half! He died, very rich, in 1704. It is rather singular that in this master we should see so true a genius stoop to become a mimic of others. In his early time it might have been the effect of study, and an attempt to arrive at excellence; but the same disposition is observed in those pictures which he painted in the best periods of his life, many of them being in the peculiar manner of Titian, Tintoretto, Guido, and Bassan. His imitations were so well executed, that in the most capital collections in England, there are some called Titians, which are incontestably

no more than the sportings of Giordano's pencil. In the gallery of the Marquis Peralta, at Milan, are several heads by Giordano, in the different manners of the Italian masters, which are extremely fine, particularly one of St. Gregory, in the style of Guido. The grand altar-piece in the church of the Ascension at Naples, is accounted one of the best performances of Giordano: it represents the Battle of the Angels, and the Fall of Lucifer; St. Michael stands in a noble attitude, with his feet upon Lucifer, both figures being supported by the air; two of the evil spirits seem loaded with the throne of their prince, which is tumbling along with them towards the abyss; and there are numerous figures below, which appear already driven into punishment. The colouring of this picture is wonderfully beautiful, fresh, and brilliant, and has a striking effect, by the brightness of the local tints. There are, likewise, in the Palazzo Durazzo, a Dying Seneca in the Bath; the Martyrdom of a Saint; and the contest between Perseus and Demetrius; which justify all the honours and riches bestowed by monarchs on this great painter. Giordano etched some plates in a very spirited manner from his own designs.

**GIORGETTI (GIACOMO).** He was a native of Assisi, and the pupil of Lanfranco, under whom he acquired a good taste in colouring, though he was somewhat defective in design. His principal works are in the churches of his native place, where he died about 1670.

**GIORGIONE (called *Barbarelli del Castel-Franco*).** He was born at Castel-Franco, in the Venetian territory, in 1478, and learned the art of painting from Giovanni Bellini, though in a few years he proved far superior to his master. He carefully studied and designed the works of Leonardo da Vinci, and from them derived his first notions of the force of well adapted lights and shadows, to add life and spirit to the figures; till, by frequent experiments, he produced such a new and animated style of colouring, as rendered him more admired than all the artists who had gone before him; and he still added to his taste and judgment by a diligent study of nature, which he imitated with remarkable fidelity in all his compositions. He was one of the first who observed the powerful effect of strong lights opposed by strong shadows, which he practised with astonishing success; and from him, Titian studied and improved that enchanting part of painting, till he excelled Giorgione. His taste of design is delicate, somewhat resembling that of the Roman school, though he frequently seems more attentive to the roundness, than the cor-

rectness of his figures. De Piles justly remarks, "that it is a matter of wonder to consider how all of a sudden he soared from the low and dry manner of Bellini's colouring, to the supreme height to which he raised that lovely part of painting, by joining extreme force with extreme sweetness." Yet, when we reflect that nature and Da Vinci were his models, and that he had a genius happily qualified to study them judiciously, we may more easily account for that excellence by which he was distinguished. His pencil was light, easy, and free; his knowledge of the *chiaro-oscuro* extensive; and his carnations had more the appearance of real flesh, than of being a fine imitation of it. He frequently painted portraits at half-length; and those of the Doges Loredano and Barbarigo are excellent: his figures, indeed, cannot but be admired for their bold relief, as well as for the harmony of his colouring, and the charming force of light and shadow. His landscapes also are exquisite; and he found out some secret to keep his colours fresh and lively, especially the greens. His works are held in the highest esteem: the greatest part of them were grand compositions in fresco, but his easel pictures were few, and, as well on account of their scarcity as their merit, are exceedingly valuable. At Venice there is a picture by Giorgione, representing Christ bearing his Cross, which is held in veneration; in the Palazzo Sagredo, in the same city, is preserved a portrait, painted in a style that is wonderfully grand; at Treviso is a picture of St. Mark allaying a Tempest; and at Milan is a fine picture of the Finding of Moses. He died of the plague in 1511.

GIOTTINO, *see* STEFANO.

GIOTTO (DI BONDINI). This celebrated artist was born in 1276, at Vespignano, a village near Florence, of parents who were plain country people. When a boy, he was sent to keep sheep in the fields, where he used to amuse himself with drawing his flock after the life, upon sand, in the best manner he could. Cimabue, travelling that way, found him at this work, and thence conceived so good an opinion of his genius, that he prevailed with his father to let him go to Florence, and be brought up under him. He had not applied himself long to designing before he began to shake off the stiffness of the Grecian masters. He endeavoured to give a finer air to his heads, and more of nature to his colouring, with proper actions to his figures. He attempted likewise to draw after the life, and to express the different passions of the mind; but could not come up to the liveliness of the eyes, the tenderness of the flesh, or the strength of the muscles in naked

figures. What he did, however, so far exceeded what had been done for two centuries, that his reputation reached Pope Benedict IX., who sent a person into Tuscany, to bring him a just report of Giotto's talents; and also to procure a design from each of the Florentine painters, that he might have some notion of their skill. When he came to Giotto, he told him of the pope's intentions, which were to employ him in St. Peter's church at Rome, and desired him to send some design by him to his holiness. Giotto, who was a pleasant man, took a sheet of white paper, and setting his arm close to his hip to keep it steady, drew with one stroke of his pencil a circle so exactly, that "round as Giotto's O" became a proverb. Then presenting it to the gentleman, he told him, that there was a piece of design which he might carry to his holiness. The messenger replied, "I ask for a design." Giotto answered, "Go, sir, I tell you his holiness asks nothing else of me." The pope, who understood something of the art, easily comprehended by this how much Giotto excelled the other painters of his time; and accordingly sent for him to Rome, where he executed many pieces, and amongst others a ship in mosaic, which is over the three gates of the portico in the entrance to St. Peter's church, and is known by the name of Giotto's vessel. Pope Benedict was succeeded by Clement V., who transferred the papal court to Avignon, whither he was followed by Giotto. After some stay there, having perfectly satisfied the pope by many fine specimens of his art, he was largely rewarded, and returned to Florence, in 1316, full of riches and honour. He was soon invited to Padua, where he painted a new built chapel very curiously; thence he went to Verona, and next to Ferrara; from whence, on the invitation of Dante, he removed to Ravenna, where, among other performances, he drew that poet's portrait. In 1322, he was invited by Robert, King of Naples, to his court, where he painted several pictures in the presence of his royal patron, who was pleased with his wit. One day, it being very warm, the king said to him, "If I were you, Giotto, I would leave off working this hot weather." "And so would I, sir," says Giotto, "if I were you." He returned from Naples to Rome, and from Rome to Florence, leaving monuments of his art in almost every place through which he passed. There is a picture of his in one of the churches of Florence, representing the Death of the Virgin, with the Apostles about her; the attitudes of which, Michel Angelo used to say, could not be better designed. Giotto, however, did not confine his genius altogether to painting; he was both a sculptor and an architect. In 1327, he formed the design of a magnificent

and beautiful monument for Guido Tarlati, bishop of Arezzo; and in 1334, he undertook the famous tower of Santa Maria del Fiore; for which work, though it was not finished, he was made a citizen of Florence, and rewarded with a yearly pension. His death happened in 1336; and the city of Florence erected a marble statue over his tomb. He enjoyed the esteem and friendship of most of the greatest men of the age, and, among the rest, of Dante and Petrarch. Giotto is said to have been the inventor of mosaic work, and of crucifixes. The former has been disproved in the *Archæologia*, and the latter rests on a story, which we hope has as little foundation, but which it is necessary to mention. Giotto, intending one day to draw a crucifix to the life, persuaded a poor man to suffer himself to be bound to a cross for an hour, at the end of which he was to be released, and receive a considerable reward for it; but, instead of this, as soon as he had fastened him, he stabbed him dead, and then fell to drawing. When he had finished his picture, he carried it to the pope, who liked it so well that he was resolved to place it over the altar of his own chapel. Giotto told him, as he liked the copy so well, he would show him the original. "What do you mean?" said the pope: "will you show me Jesus Christ on the cross in person?" "No," said Giotto, "but I will show your holiness the original from whence I drew this, if you will absolve me from all punishment." The pope promised this, which Giotto believing, attended him to the place where it was: as soon as they were entered, he drew back a curtain, which hung before the dead man on the cross, and told him what he had done. The pope, troubled at so barbarous an action, retracted his promise, and told Giotto that he should surely be put to an exemplary death. Giotto, with seeming resignation, only begged leave to finish the piece before he died, which was granted him, and a guard set upon him to prevent his escape. As soon as the picture was delivered into his hands, he took a brush, and dipping it in a sort of stuff ready for that purpose, daubed the picture all over with it, so that nothing of the crucifix could be seen. His holiness was so incensed, that he threatened to put Giotto to the most cruel death unless he drew another equal to the former; if so, he would not only give him his life, but also an ample reward in money. Giotto, as he had reason, desired this under the pope's signet, that he might not be in danger of a second repeal. This was granted to him; and taking a wet sponge, he wiped off all the varnish he had daubed on the picture, so that the crucifix appeared the same in all respects as it did before. Upon this, the pope remitted his punishment, and they say that

this crucifix is the original from which the most famous crucifixes in Europe are drawn. Vasari says, that his works were universally admired for the correctness of the figures, for their proper disposition, and for easy, natural attitudes. In a chapel at Padua, there are several subjects taken from the New Testament, particularly a Crucifixion; and the Casting Lots for the Vesture of Christ; which are painted in fresco. Nothing of the stiff manner of Cimabue, or of the Greek painters, appears in this work; the attitudes are just, and many of them graceful; but the naked figures are by no means equal to those that are clothed.

**GIOVANNINI (GIACOMO MARIA).** This artist was born at Bologna in 1651, and studied under Antonio Roli. There are several of his paintings in the churches of his native city, particularly one of a Magdalen worshipping the Cross. But he is best known by his engravings after Corregio and the Caracci.

**GIOVANNINI (CARLO).** This artist, who was also a native of Bologna, painted historical subjects in a respectable manner. His best pictures are of St. Anne teaching the young Virgin to read; the Expulsion of Adam and Eve from Paradise; and Christ giving the Keys to Peter. He flourished about 1710.

**GIOVENONE (GIROLAMO).** He was born at Vercelli, and lived about the year 1520. He painted, in the church belonging to the Augustine convent at Milan, a noble picture of the Resurrection, as an altar-piece, with two laterals representing St. Margaret and St. Cecilia.

**GIBANDOLE,** *see* BUONTALENTI.

**GIRODET-TROISON (ANNE LOUIS).** This artist, one of the most eminent of modern French painters, was born at Montargis in 1767, and was a pupil of David. At thirteen years old he painted a portrait of his father, and at twenty-two he gained the highest academical prize. Rome completed his education in the pictorial art. While there he produced his excellent pieces of Endymion sleeping, and Hippocrates refusing the Presents of Artaxerxes. After his return to France, he rose to the highest rank in his profession. His Scene of the Deluge carried off the palm from the Sabines of David, in the competition for the great prize to the best historical painting. He died in 1824.

**GIRTIN (THOMAS).** This ingenious artist was born in London, Feb. 18, 1773, and received his first instructions from Mr. Fisher,

a drawing master in Aldersgate-street, but afterwards he was for a short time the pupil of Mr. Dayes. He early made nature his model; but the first master that struck his attention forcibly was Canaletti, and in the latter part of his life he sedulously studied the colouring of Rubens. He was the first who introduced the custom of drawing upon cartridge paper; by which means he avoided that spotty glittering glare, so common in drawings made on white paper; and some of his latter productions have as forcible and spirited an effect as an oil picture, and are much more clear. In his first manner he made the outline with a pen, but afterwards he did away that hard outline, which gives so edgy an effect to drawings that are not, in other respects, destitute of merit; and having first given his general forms with Indian ink, he finished his work by putting on his different tints. This, if judiciously managed, is certainly a great improvement in the art. It has been said, that he made great use of the rule, and produced some of his most forcible effects by trick, but this was not the case. His eye was peculiarly accurate, and by that he formed his judgment of proportions. Whoever inspected his palette would find it covered with a greater variety of tints than were usually employed by his contemporary artists. Mr. Moore was his first patron, and with him he went a tour into Scotland. The prospects he saw there gave that wildness of imagery to the scenery of his drawings by which they are so pre-eminently distinguished. He also went with Mr. Moore through several of the midland counties, visiting every place remarkable for rich scenery, in nature or architecture. Mr. Moore had a view of Exeter cathedral, which was principally coloured on the spot where it was drawn; for Girtin was so indefatigable, that when he had made a sketch of any place, he never wished to quit it till he had given it all the proper tints. He was early noticed by the present Lord Harewood, and his father, and also by Dr. Monro; in whose collections are some of those fine specimens of the arts, by the study of which he formed his taste. The doctor has in his possession some of his earliest, and many of his finest drawings. Girtin painted two pictures in oil; the first was a view in Wales, which was exhibited and much admired in 1801; and the second was the Panoramic View of London, exhibited in Spring Gardens. About twelve months before his death he went to France, where he staid some time, and his last, as well as best, drawings, were the views of Paris, which were purchased by Lord Essex, and from which aquatinta prints have since been made. This promising young artist died November 9, 1802, of an asthmatic disorder.



**GISMONDI (PAOLO)**, or, as he is sometimes called, from the place of his birth, *Paolo Perugino*. He received his education at Rome, in the school of Pietro da Cortona, and attained so much distinction in history, as to be admitted a member of the academy of St. Luke in 1668. His best works are in the churches at Rome.

**GIUSTI (ANTONIO)**. He was born at Florence in 1624, and became successively the scholar of Cesare Dandini and Mario Balassi. His invention was fertile, and his genius universal; for with equal spirit and beauty, he painted landscapes, animals, and history; and in the latter, his figures were not only elegant, but correctly designed and admirably coloured, with a free and a firm pencil. He died in 1705.

**GLAUBER (JOHN)**. He was born at Utrecht in 1646, and became the disciple of Nicholas Berchem, under whom he made a very rapid progress. Yet he was not more charmed with the works of his celebrated master than with the landscapes of the great artists of the Italian school, which he had an opportunity of seeing with Vlyenbourg, who traded in pictures. With him, therefore, Glauber spent some years in studying and copying the works of the best painters of Italy, particularly Gaspar Poussin. He then determined on a journey to Rome, and took with him a younger brother, who was only fifteen years of age. In his way he stopped at Paris, and staid one year with Picart, a flower painter; and at Lyons, he spent two years with Adrian Vander Cabel; nor would he have quitted the latter for some time longer, if the great concourse of people who were going to the jubilee had not drawn him directly to Rome, where he received from the Bentvogel Society the name of Polidore. In that city he studied two years, neglecting nothing that could conduce to his improvement; and he continued as long at Venice, to perfect himself in colouring. On his return to his own country, he settled at Amsterdam, where he lodged with Gerard Lairesse; and those two artists having a similarity of genius, improved by travelling, became united in the firmest bonds of friendship; and there are some beautiful landscapes of Glauber painted at that time, which are enriched with figures by Lairesse. Glauber was certainly one of the finest landscape painters among the Flemings: his taste and manner are entirely of the Italian school; his scenes are generally taken from the lovely views in the neighbourhood of Rome, and sometimes from situations near the Alps. His colouring is warm, true, and excellent; his invention fertile; and though his pictures are exquisitely finished, they do not appear laboured,

as there is such an appearance of ease and freedom in them. His touch is so particularly neat, that every distinct species of trees or plants may be distinguished by the exactness of the leafing; and, by a happy management of the aerial perspective, his distances recede in a natural and pleasing manner. Many of his paintings are in the style of Gaspar Poussin; after whose designs, as well as those of Nicholas Berchem, Lairese, and his own, he etched several plates in a slight but lively manner. He died in 1726.

GLAUBER (JOHN GOTTLIEB). He was the younger brother and disciple of John Glauber, and born at Utrecht in 1656. He accompanied his brother in his journey to Italy, and while at Paris, took instructions from Jacob Knuyf, an architectural and landscape painter of reputation in that city. He rejoined his brother at Lyons, and continued with him all the time he remained at Rome, diligently observing whatever he thought worthy of his study or imitation. Afterwards he visited Venice, where he devoted all his hours to his improvement, painting after nature, and copying the best pictures of the most eminent masters. At his return to Holland his works were soon noticed, and much admired, as well for their taste of design as the excellence of their finishing; and his pictures are often mistaken for those of his brother. He had a neat touch, and a delicate pencil, when he employed himself on cabinet pictures; and he also showed a noble freedom of hand, and a touch full of spirit, in the large works which he executed for grand halls and saloons. One of his capital landscapes is in the palace of the Prince of Orange at Soesdyk, which is exquisitely designed and finished, the figures being painted by Lairese. For several years he followed his profession at Vienna, and afterwards at Prague, but finally he settled at Breslau; so that the greatest part of his easel pictures are in different parts of Germany. In his landscapes, his situations are pleasant and well-chosen, and generally taken from nature. The Italians were so fond of his designs, that they gave him the name of *Myrtillo*, on account of the pastoral subjects in which he delighted. He frequently painted seaports in the manner of Knuyf; and likewise pieces of architecture, which he adorned with figures correctly designed and well disposed: his colouring is warm and true. He died in 1703.

GLAUBER (DIANA). She was the sister of John and Gottlieb Glauber, and was born at Utrecht in 1650. She learnt the principles and practice of painting from her brother John, but devoted herself chiefly to portrait, in which style she rose to a degree of

distinction; but she also designed historical subjects till she was rendered incapable of handling the pencil; by being accidentally deprived of her sight. She died at Hamburg about 1720.

**GNOCCHI (PIETRO).** He was born at Milan, and became the disciple of Amelio Luini, to whom he proved vastly superior in correctness of design and elegance of expression. His finest picture is one of Christ giving the Keys to St. Peter, an altar-piece in the church of St. Victor at Milan. He lived about the year 1600.

**GOBBO (PIETRO PAOLO),** *see* BONZI.

**GOBBO (ANDREA).** This artist was born at Milan about the year 1470. His real name was Andrea Solari, but he commonly went by that of *Del Gobbo*, and sometimes by that of *Andrea Milanese*. He was the contemporary of Corregio, and is celebrated for his agreeable manner of colouring, for the neatness of his pencil, and the labour he bestowed in finishing his pictures very highly. One of his best is that of the Assumption, in the Carthusian convent at Pavia. He died in that city in 1527.

**GOBBO (ANTONIO),** *see* CARACCI.

**GODEWYCK (MARGARETA).** She was born at Dort in 1627, and was instructed in design and drawing by Nicholas Maas, by whose instructions she acquired a fine taste in painting landscapes, which she ingeniously diversified with views of rivers, cascades, villages, groves, and distant hills, that rendered her compositions very pleasing. This lady was not more admired for her paintings in oil than for her needlework, executing the same kind of subjects which she expressed with her pencil, and with an equal appearance of nature and truth, in embroidery. She died in 1677.

**GOEBOUW (ANTHONY).** This artist was born at Antwerp in 1625. After learning the elementary principles of the art in his own country, he went to Rome, where he continued a long time; and on his return to Antwerp painted several historical pictures with great credit; but he excelled chiefly in representing rustic scenes, as festivals and other sports, in the manner of Teniers and Ostade. His performances are scarce and valuable.

**GOEDAERT (JOHN).** This Dutch painter was born at Middleburgh in 1618. He excelled in the representation of flowers, fruits, birds, and insects, which he painted with surprising truth. He died in 1668.

**GOES (HUGO VANDER).** He was born at Bruges, and was the disciple of John Van Eyck, from whom he learned the art of

painting in oil. He had an extraordinary genius, and gave elegance and grace to the heads of his figures, especially the females; he also finished his pictures with inexpressible neatness of pencil. The foregrounds of his paintings are usually enriched with plants, pebbles, and herbage of various kinds, imitated from nature, in a curious and exact manner. Many of his works are preserved at Bruges, particularly a picture of Abigail in the presence of David; in which the composition and expression are wonderfully fine, and the becoming modesty of the women cannot be sufficiently commended or admired. Vander Goes also painted a beautiful picture of the Holy Family, in which the head of the Virgin was extremely fine. At Bruges, in the church of St. James, is a Descent from the Cross by him, and in the monastery of Sion, near Brussels, are two, the Resurrection and Transfiguration. Vander Goes died about 1480.

GOETZ (GOTTFRIED BERNARD). This modern artist was born at Kloster Welchrod, in Moravia, in 1708. He had Eckstein for his first master, on leaving whom he became the scholar of John George Bergmuller, at Augsburg. We know less of him as a painter than as an engraver in mezzotinto, in which most of his works are portraits from pictures painted by himself and Bergmuller.

GOLTZIUS (HUBERT). He was born at Venloo in 1520, and was the disciple, first of his father, and next of Lambert Lombard; but having copied several designs from the antique, under the direction of his master, it inspired him with an ambition to study after the originals, and for that purpose he travelled to Rome, where he resided a considerable time. That city furnished him with ample materials for future compositions in painting, and added abundantly to his literary knowledge, which enabled him to investigate many curiosities in coins and medals, and he afterwards learnedly digested, and published them, with critical annotations. At Antwerp he painted the history of Jason; but his pictures are exceedingly rare, though it is believed that he painted a great number. He also engraved several plates for his learned works on antiquity. He died at Bruges in 1583.

GOLTZIUS (HENRY). He was born at Mulbrecht, in the duchy of Juliers, in 1558, and at first was instructed by his father, who painted on glass, though afterwards he learned design from Jacques Leonhard; but his own genius and application raised him to that considerable rank which he held among the best artists of his time, for painting, and also for engraving. He travelled through several

parts of Italy, having an eager desire to accomplish himself by his studies at Rome; and on his arrival there, assumed the name of Henry Bracht, in order to avoid interruption, till he thought himself capable of appearing to advantage. He was indefatigable in examining, studying, and designing the finest of the antiques, to which point he devoted his whole attention. That he might omit nothing that could contribute to his improvement, he frequently sailed in the galleys to observe the actions of the muscles, and the turn of the limbs of the men who laboured at the oar; and he also made designs after Raffaele and Polidoro. Notwithstanding all this assiduity, his invention cannot be much commended; his taste of design is neither elegant nor natural; and there is often somewhat irregular and wild in his manner. His colouring is clear, but cold; and the extremities of his figures are either extravagant, or singular and constrained, as well as his attitudes. Though he did not begin to paint till he was above forty, it is incredible what a number of pictures he finished. He had an art, peculiar to himself, of giving a delicate glazing and transparence to his colours, and he afterwards touched them in such a manner as to give them a great effect. His picture of Danae is spoken of in high terms: it is a group of three figures, Danae, Mercury, and an old Woman; in which the naked is well understood, and the colouring is natural. Another of his pictures entitled to praise is the Crucifixion, with the Virgin and St. John; and is remarkable for the brilliancy of the colouring and the boldness of the design. As his works were numerous, his execution must have been remarkably ready; for it is thought that no artist, in so few years, ever drew an equal number of designs. He engraved several prints after his own paintings, and imitated in that way the styles of many different masters; as Floris, Hemskerck, Blockland, and Spranger; and after the latter, he engraved the grand composition of the Banquet of the Gods. A memorable adventure of this artist will afford the reader some evidence of his talents and spirit. Goltzius having been told that some persons would not allow his works to be compared with those of Albert Durer, felt so much piqued by the censure, that he engraved a design of the Circumcision in the style and manner of Albert, and took care not to lose a single proof. When the plate was finished, he struck off only one copy, which he discoloured with smoke to give it an appearance of age, then burned the part where the mark of the engraver is usually fixed, and this print he sent, among others, to the fair at Frankfort. The connoisseurs saw it with surprise, and immediately concluded it to be of Albert's own hand; de-

claring that the set of his works was incomplete without it. When Goltzius had sufficiently amused himself with their conjectures and declarations, he showed them the plate of his own engraving, to let them see what incompetent judges they were of the works of artists, and how imperfect their boasted discernment must appear to all the world. Among his numerous engravings were six plates, in imitation of Raffaele, Parmegiano, Bassano, Albert Durer, Lucas Van Leyden, and Baroccio. These plates are called his masterpieces. He died at Haerlem in 1617.

GOMEZ (VICENTE SALVADOR). This artist was born at Valencia, in Spain, about 1645, and studied under Espinosa with such advantage, that at the age of fifteen he had performed some works in fresco, the subjects of which were taken from the life of Ignacius Loyola. Besides history, he painted landscapes, animals, and architecture. He instituted a school of art at Valencia.

GOMEZ (SEBASTIAN). This artist was the servant of Murillo, and a mulatto. He may be said to have stolen the art at his leisure hours, by contemplating the works of his master; though, from the character of Murillo, it is not improbable that he gave both encouragement and lessons to his humble and faithful attendant. After the death of his master, he obtained considerable employment at Seville, in the churches of which city are several of his works, particularly one of the Virgin and Child; and another of the Flagellation of Christ.

GONZALEZ (BARTOLOMEO). This Spanish painter was born at Valladolid in 1564, and studied in the school of Patricio Caxes, at Madrid. He excelled in history and portrait, but particularly in the latter. By Philip III. he was made his chief painter, and he executed several great works for the royal palaces, as well as for the churches. He died in 1627.

GONZALEZ (JUAN GIACCHINETTI). This artist, who obtained the name of *Il Borgognone dalle Teste*, was born at Madrid in 1630. He was a studious imitator of Titian, and became very eminent in portrait painting, which he practised chiefly at Venice and Bergamo, in which last city he died in 1696.

GONZALEZ DE VEGA (DIEGO). He was born at Madrid in 1622, and had Francesco Ricci for his instructor, to whose manner he continually adhered. He painted in the Franciscan convent of Madrid a number of pictures of the life and sufferings of our Saviour; and, in that of the Religiosas Mercenarias, some

subjects of the history of the Virgin. He was a correct designer, and a good colourist. He died in 1697.

GONZALEZ (PEDRO RUIZ). This painter was born at Madrid in 1633, and studied under Antonio Escalante, whose manner he afterwards quitted for that of Juan Carrenho. He executed several great works for the churches of Madrid, particularly a Nativity; the Death of St. Joseph; Christ before Pilate; and the Entombing of our Saviour. He died in 1709. In colouring, Gonzalez approached very near Titian and Paolo Veronese.

GOOL (JOHN VAN). This Dutch artist was born at the Hague in 1685. He had a firm manner of design, and was an excellent colourist. He painted landscapes with cattle, in the manner of Paul Potter, but at a very remote distance. He was also an author, and wrote the lives of Dutch painters. He died in 1757.

GORTZIUS (GUALDORP). This Flemish artist was born at Louvaine in 1553, and studied successively under Francis Franck and Francis Pourbus. He painted history and portrait with reputation at Cologne, where he died in 1611.

GOTTI (VINCENZIO). He was born at Bologna, and studied under Denys Calvart, having for his fellow pupil Guido Reni, whom he accompanied to Rome, where he exercised his art with such credit that he was invited to Naples. During his residence in that kingdom he painted above two hundred pictures for public buildings, besides those which are not enumerated in the list of his works. He died in 1636.

GOUDA (CORNELIUS VAN). He was born at Gouda, in Holland, in 1510, and studied under Martin Hemskerck, being one of his best and most favoured pupils. He imitated the manner of Hemskerck very closely, and proved an excellent artist in that style. He died in 1550.

GOUDT, or GAUD (HENRY COUNT VAN). This nobleman was born at Utrecht in 1585. Early in life he evinced a strong inclination to the fine arts, which he indulged by taking a journey to Rome, where he became a student in the academy of St. Luke, and designed after the living model as well as the antiques. In that city he formed an intimacy with Adam Elsheimer, to whom he proved a constant friend, and purchased most of his works, of which he engraved several plates himself, in an excellent style.

GOUPY (JOSEPH). This painter was born at Nevers, in France, but came to England when very young, and practised as a draw-

ing-master and engraver. He was patronized by Dr. Brooke Taylor, with whom he made several excursions for the purpose of sketching landscapes after nature. By this means he became known to Frederick, Prince of Wales, who employed him very much at Kew and Cliefden-house. On the accession of his late majesty, Goupy had a small pension allowed him, which, however, he did not long enjoy, dying at an advanced age, in 1763. His landscapes are much in the style of Salvator Rosa.

GOYEN (JOHN VAN). He was born at Leyden in 1596, and was first instructed by one Schilperoot, a landscape painter, and next by Isaac Nicolai, but afterwards he successively became the disciple of William Garretsen and Esaias Vandervelde. By these advantages, and his own genius and industry, Van Goyen soon rose into general esteem, and his works became spread through all Europe. In painting he was indefatigable, and he possessed an uncommon readiness of hand and freedom of pencil. It was his constant practice to sketch views of villages and towns on the banks of rivers or canals; of the seaports in the Low Countries; and sometimes of inland villages, where the scenes around appeared pleasing or picturesque. Those he afterwards used as subjects for his future landscapes, enriching them with cattle, boats, and figures in character, just as the liveliness of his imagination directed. He understood perspective well, and also the principles of the chiaro-oscuro, which enabled him to give his pictures a strong and agreeable effect. His style of painting was natural, and his usual subjects were sea-pieces, or landscapes with views of rivers, enlivened with figures of peasants either ferrying over cattle, drawing their nets in still water, or going to market. Sometimes he represented cottages on the banks of rivers, with overhanging trees, and a beautiful reflection of their branches from the transparent surface of the waters. These were the subjects of his best time, which he generally marked with his name and year; but as he painted numerous pictures, some are slight, some too yellow, and some negligently finished, though all have merit, being marked with a free, expeditious, and easy pencil, and a light touch. His pieces frequently have a grayish cast, which arose, not from any mismanagement of the tints, or want of skill in laying on the colours, but was occasioned by his using a colour called Haerlem blue, much approved of at that time, though now laid aside, as apt to fade into that grayish tint; and it has also rendered the pictures of this master exceedingly difficult to be cleaned, without injuring the finer touches of the finishing. His



best works are valued so highly, especially in the Low Countries, that they fetch large prices, being ranked in Holland with the pictures of Teniers; and at this time are not easily procured, particularly when undamaged, though his slighter performances are sufficiently common. The rapid execution of this master appears from a story related by Hoogstraten. He tells us that Van Goyen, Knipbergen, and Parcelles, had agreed to paint a picture in one day, in the presence of other artists, for a considerable wager; and that the artists were to determine which was the best. As soon as Van Goyen took the panel, without making any sketch, he laid on the light colour for the sky, and then rubbed on different shades of brown, laying masses of light in the fore-ground in several spots. Out of that confused appearance, he touched every part with such wonderful celerity and spirit, so as to produce trees, buildings, water, distant hills, vessels lying before a seaport, and boats filled with figures properly employed. He finished it perfectly, before the limited time, to the astonishment of the spectators, who declared it an excellent performance. Knipbergen proceeded in a different manner; for instead of beginning to colour his canvas, he sketched on his palette the design which he had formed in his imagination, and took pains to give it as much correctness as he possibly could; every rock, tree, waterfall, or other object, was disposed in the manner it was intended to be finished in the painting, and he ventured no farther than to transfer each part from the sketch to the canvas. This picture also was executed within the time, and was allowed to be extremely good, as well for design as for the colouring and handling. But the method observed by Parcelles differed from both; for when he took his palette and pencils in his hand, he sat ruminating and reflecting on his subject; being of opinion that thought and reflection were full as requisite, before an artist began his work, as the management of the pencil was afterward. His composition was a sea-piece, admirably designed, and delicately finished, within the time appointed. The judges having deliberated, gave their united voices in favour of Parcelles; observing, that though the other pictures were full of spirit, taste, and good colouring, yet, in that of the latter, there was equal merit in the handling and colouring, and more truth, as being the result of attentive thought and judicious premeditation. A lovely picture by Van Goyen, of his best time and manner, on which his name and the year are inscribed, is in the possession of Lord Kingsland. It represents a river or canal; the water, which is remarkably transparent, affords a beautiful and natural reflection

of the trees, huts, and other objects on the banks, so that the whole scene is still and solemn. In different parts are introduced boats filled with cattle, or fishermen drawing their nets; but they are kept down so judiciously, that, instead of disturbing the eye, they contribute to its repose. Van Goyen etched some small landscapes in a good style. He died at the Hague in 1656.

**GOZZOLI (BENOZZO).** He was born at Florence in 1400, and had Fra Angelico da Fiesole for his instructor in painting, but his own style approached nearer to that of Masaccio. He resided most part of his life at Pisa, where, as well as at Florence, he executed several great works. At the latter place are two of his pictures, one of the Nativity; and the other the Wise Men's Offering; both overloaded with ornament. At the former place, in the Campo Santo, are several paintings of scriptural subjects in a superior taste. His picture of St. Thomas Aquinas, in the cathedral, is also highly praised. He died in 1478, and a monument was erected to his memory at the public expense.

**GRAAF (JOHN).** This artist was born at Vienna in 1680, and studied under Van Alen. His subjects were public places of resort, as markets and fairs, the representation of which afforded him an opportunity of introducing a vast variety of figures, with horses, and other animals. He had also a good taste for landscape. He died in 1734.

**GRAAT (BARENT OR BERNARD).** He was born at Amsterdam in 1628, and was instructed by his uncle, a painter of animals, who was known by the name of *Master John*. Graat soon showed the strength of his genius by his proficiency, and was indefatigable in his studies after nature. He spent many hours in the fields, observing the different effects of light on all the objects around him, either at sunrising, at noon, or the close of the day. He designed every animal with care and exactness, especially horses, sheep, and goats; and the ideas with which his mind was thus furnished were so strongly impressed, that he composed his subjects with ease, and designed every thing with spirit, correctness, and truth. He preferred the style of Bamboccio to all others, and studied the manner of that master in his animals, trees, and rural scenery, with such accuracy, that his paintings frequently passed for the works of that master. And it is related by Houbraken and Weyerman, that a picture was publicly bought, and allowed by all the connoisseurs to be indisputably one of Bamboccio's, till the inscription, *B. Graat fecit*, was discovered in a

corner of it. Notwithstanding the applauses he received for the performances in his first manner, he quitted it for history, and, to accomplish himself, determined to visit Rome; but, having married in his own country, that plan of improvement was disconcerted. To compensate in some degree for this loss, he provided the best drawings, prints, and designs of the great Italian masters, and all his subsequent compositions, as well in portrait as history, were evidences of the refinement of his taste. He held an academy in his house, to which the best artists of his time resorted, to study after the naked from living models. One of his most capital pictures is that of David and Bathsheba; and in the council-room at Amsterdam he painted an allegorical composition of Time discovering Truth. He also painted portraits with great credit. He died in 1709.

**GRAAW, or GRAUW (HENRY).** He was born at Hoorn, in North Holland, in 1627, and received his first instruction from Peter Grebber, but afterwards he became the disciple of Jacob Van Campen, with whom he continued eight years, and improved so much, that Prince Maurice of Nassau engaged him to paint several ceilings in his palace, in the Wood, near the Hague. But, not content with the knowledge which he had hitherto acquired, he travelled to Rome, where he studied three years, endeavouring to refine his taste by designing after and copying the works of the great masters, and the antiques. He succeeded so well that Nicolo Poussin, looking over some of his studies, declared that he never saw a Fleming of whom he had higher expectations, nor one of more promising talents. At his return from Italy, he lived alternately at Amsterdam and Utrecht, enriched by his works, which were exceedingly admired. He painted for the Bronkhorst family some fine pictures, among which were the Triumph of Julius Cæsar, and the Education of Bacchus. He had a fine invention; his manner of composing was grand; and his disposition showed taste and judgment. His draperies were large, his colouring good, his design correct, and he particularly excelled in naked figures, in which his choice was elegant, and the contours graceful. He died in 1682.

**GRACE (MRS.).** The maiden name of this ingenious woman is not known. She was the daughter of a shoemaker, and never had any regular instruction, yet became so correct in painting portraits, as to support her husband and realize twenty thousand pounds by her pencil. She frequently exhibited with the Society of Artists, and in 1767 produced an historical picture, the subject of which

was Antigonus, Seleucus, and Stratonice. After residing several years in the city, she removed to Homerton, and died there about 1786.

**GRAMMATICA (ANTIVEDUTO).** He was born near Rome in 1571, and studied under Domenico Perugino, by whose instructions he profited so well as to become a considerable painter of history and portrait. In the churches at Rome are several fine pictures by his hand, and his eminence was such, that he was chosen president of the academy of St. Luke, but was dismissed with disgrace for attempting to sell a picture of Raffaele's belonging to that institution, and substituting a copy of his own in its place. He died of chagrin shortly after, in 1626.

**GRANACCI (FRANCESCO).** He was born at Florence in 1477, and studied in the school of Domenico Ghirlandaio, at the same time with Michel Angelo Buonarroti. This produced a firm friendship between him and that great artist, which proved of essential benefit to Granacci, who improved his style, and enlarged his knowledge by the lessons and example of his companion. His greatest works are a Virgin and Child in the clouds, and an Assumption, both which exhibit the sublime taste of Michel Angelo. He died in 1544.

**GRANDI (ERCOLE).** He was born in 1491, at Ferrara, and was the scholar of Lorenzo Costa, but far exceeded him in power of design and execution. His works were mostly confined to his native city, where he obtained the name of *Ercole da Ferrara*. The principal are representations of St. Sebastian, St. Peter, and St. John the Evangelist, painted in imitation of Pietro Perugino, and a Holy Family. He died in 1531.

**GRASSI (GIOVANNI BATTISTA).** He was a native of Udina, and studied painting under Pordenone, though others think that he was a disciple of Titian; and it is probable that they are both right, since nothing was more common than for a student to pass from one school to another. The pictures of Grassi, however, have more affinity to the Titian style than that of any master of his time. His principal works are in the cathedral of Cremona, the subjects of which are the Assumption of Elijah; the Vision of Ezekiel; and the Annunciation. He died about 1570.

**GRATI (GIOVANNI BATTISTA).** He was born at Bologna in 1681, and studied under Giovanni Giuseppe dal Sole. His design was correct, his composition chaste, and his colouring good. He painted mostly for the churches of Bologna; and the principal of

his works are a Virgin and Child, with St. Francis, St. Joseph, and St. Gaetano, surrounded by a Choir of Angels, and St. Anne teaching the Virgin to read. He died in 1758.

**GRAZIANI (ERCOLE).** This artist was born at Bologna in 1688. He was taught by Donato Creti, upon whose style he made considerable improvements in design and colouring. He produced a great number of works, the chief of which are, St. Peter consecrating St. Apollinaris, at Rome; the Baptism of Christ; the Marriage of St. Catherine; St. Anne teaching the Virgin; an Annunciation; and an Ascension. He died in 1765.

**GRAZZINI (GIOVANNI PAOLO).** This painter was born at Ferrara about 1570. He was originally a goldsmith, but relinquished that profession for the fine arts, and, though advanced in life, practised painting with great success. He took eight years in executing a picture of St. Eligio, Bishop of Noyon, to which his friend, Carlo Bonone, added a glory of Angels; and Scarsellino appended to it other representations of a correspondent character. He died in 1632.

**GREBBER (PETER).** He was born at Haerlem about 1590, and was taught the first principles of the art by his father, Francis Peter Grebber; but he was afterwards a disciple of Henry Goltzius, and became an artist of considerable esteem in his native city, where many of his performances are still much admired. It is not certain whether this painter was ever in Italy; but by his taste of design, it appears that he must have been conversant with excellent models. He was the master of several distinguished artists, whose reputation reflected honour on their instructor. Grebber painted historical subjects and portraits in a noble style. His sister, or, as some say, his daughter, Maria, excelled in painting perspective and architectural pieces, which she performed with great truth and elegance.

**GRECHETTO,** *see* CASTIGLIONE.

**GRECCHI (MARC ANTONIO).** He was born at Sienna, but nothing more is known of him than the single circumstance of his having painted, in 1634, a Holy Family, for a church at Foligno, which is executed respectably in the manner of the Bolognese school.

**GRECO (DOMENICO TEOTOCOPOLI, called II).** This artist was a native of Greece, and the scholar of Titian, whom he accompanied to Spain, where he spent the residue of his life, and per-

formed his greatest works, both as a painter and architect. He came so near to the manner of Titian, that many of his pictures passed under the name of his master. Domenico, however, not satisfied with this, aimed at a style of his own, in which he only incurred ridicule. When he departed from Titian he deviated from nature, and became extravagant both in colouring and drawing. This was evinced in his paintings for the convent of Donna Maria de Arragon, at Madrid; and in the picture of the Martyrdom of St. Mauricio, which he drew for the Escorial, by order of Philip II. That monarch was too good a judge not to see the defects of the composition, and refused it a place in his collection. Domenico solicited leave to make some corrections in his performance, after which it was with some difficulty admitted. In the cathedral of Toledo are some pictures by him, which are admirably executed, particularly a grand composition of the Parting of the Raiment of our Saviour at his Crucifixion; and it is so completely in the manner of Titian, that his reputation would not suffer by the adoption. In the same place are the Twelve Apostles by the same master, but in an inferior style. In the church of Santo Thoma is a capital picture by Domenico, the subject of which is the Interment of Don Gonzalo Ruiz, of Toledo, and the founder of an Augustine convent in that city. This picture cost the Archbishop of Toledo two thousand ducats. The church of the hospital de la Caridad, at Illescas, was designed by Domenico, together with its ornaments. He also engraved some cuts in wood, after the designs of Titian. This ingenious person died at Madrid, in his eightieth year, in 1635; or, according to Palomino, in 1627.

GREENHILL (JOHN). This artist was born of a good family, at Salisbury, in 1649, and became a disciple of Sir Peter Lely, whose style of painting he imitated successfully, in crayons as well as in oil. He was accounted little inferior to his master, and might have stood in competition with him, if Sir Peter would have allowed him free access to his painting-room, and permitted him to see his method of using his colours and manner of penciling. But it is said that Lely grew jealous of his abilities, and considered him as a rival. Greenhill, however, prevailed upon Sir Peter to draw his wife's picture, and then took the opportunity of observing how he managed his pencil, which was the great object he aimed at in the request. He had a very promising genius, and copied so well the picture which Vandyck painted of Killigrew with a dog, that it was mistaken for the original; and his portraits in

crayons were also much admired. At first he was very industrious, but afterwards he gave himself up to an irregular and dissolute course of life, and died by an accidental fall as he returned from the tavern, May 19, 1676. In the town-hall of Salisbury is the portrait of Bishop Ward, by Greenhill, who had a taste for poetry as well as painting.

**GREENWOOD (JOHN).** He was a native of Boston, in New England, where he studied painting without a master. From thence he went to Surinam, and next to Holland, in which country he formed a connexion with an English merchant who dealt in pictures. About 1763 he came to London, and practised both as a painter and a mezzotinto engraver. In 1764 he exhibited a view of Boston, and he continued to produce some of his performances till 1773, when he turned auctioneer. He died at Margate in 1792, aged sixty-three. He was the father of *Mr. Greenwood* the scene-painter.

**GRESSE (JOHN ALEXANDER).** This artist was born in London in 1741, and became successively the pupil of Scotin the engraver, Cipriani, and Zuccherelli. He studied for some time in the gallery of the Duke of Richmond, and next in the academy in St. Martin's-lane; but after following the profession of painting for some time, he relinquished it to become a teacher of drawing. Of his pictures we know nothing, but his etchings are valuable. He died in 1794.

**GREUZE (JOHN BAPTIST),** one of the most distinguished painters of the modern French school, was born at Tournus in 1726. He displayed pre-eminent talent in domestic, moral, and affecting subjects. His heads, however, bear too great a resemblance to each other, and his draperies are, generally, in bad taste. Notwithstanding this, his merits far outweigh his defects. His pictures are numerous, and most, if not all, of them have been engraved. Greuze has been called the *Lachaussée* of painters. He died in 1805, leaving two daughters, who inherited a considerable portion of his talents.

**GRIFFIER (JOHN),** called the *Old*. This artist was born at Amsterdam in 1645, and was at first the scholar of a flower painter; but having a turn for landscape, he became a disciple of Roland Roghman. By his industry and genius he gained the affection of his master, and also of all those artists who were intimate with Roghman, among whom were Rembrandt, Ruys-

dael, Adrian Vandervelde, and Linglebach, who allowed Griffier the liberty of seeing their works, and added to that kindness their advice and instruction. He made several attempts to be admitted into the school of Rembrandt, but that master still objected that he would not deprive his friend Roghman of any of his pupils. He early observed, that in landscape clearness is commendable; and seeing that Adrian Vandervelde and Linglebach gave a freshness and brightness to their pictures, which made them appear more like nature, he quitted the dark and dusky manner of his master, and studied the works of those two excellent painters so well, that he imitated them with great success, and excited some envy in Roghman. About 1667 he visited England, where his friend Loten was settled, and much esteemed as a painter of landscapes. Griffier, encouraged by this example, fixed his residence in London, where he followed his profession with advantage. The subjects he generally painted were Italian ruins; or views of the Rhine, and the Thames; prospects of London, and the seats in the environs; which he executed with a rich look, and neatness in the colouring, enlivening his landscapes with elegant small figures and cattle, boats and different kinds of vessels, well designed and correctly drawn. He had an uncommon command of his pencil, which enabled him to adapt it to the style of several distinguished masters. Sometimes he imitated Rembrandt, and at other times Poelemburg, Ruysdael, and Teniers, just as his fancy directed; and in all his imitations he showed extraordinary merit and good observation, so that many of his works have been sold for the genuine paintings of those masters, particularly those which he copied after Teniers, or painted in imitation of his manner. He seemed to have a very unsettled turn of mind, by which he almost ruined his fortune and his family; for he bought a yacht, in which he sailed to Holland, having embarked on board it all his paintings, his substance, and family; but unfortunately the vessel was cast away near the Texel, whereby he lost all his effects, and would have been reduced to beggary if he had not been relieved by the discretion of his daughter, who prudently sewed up some guineas in her girdle. In another voyage Griffier was thrown upon a sand-bank, where he stuck for eight days, till a high tide providentially cleared him from the dangerous situation. When in England he used to paint in his boat, sailing up and down the Thames, between Windsor and Gravesend. His greatest patron in England was the Duke of Beaufort. He died here in 1718. He etched some prints of birds and other animals, after the designs of Barlow.



**GRIFFIER (ROBERT, called the Young).** He was the son of the preceding, and was born in London in 1688. He learned the art of painting from his father, to whom he was esteemed not inferior, either in taste, design, or colouring and pencil. When his father returned to London, after his shipwreck, Robert went to settle at Amsterdam, where he followed his profession with great reputation. His subjects were similar to those of old Griffier; but he distinguished himself extremely by his Views of the Rhine, in which he introduced a number of figures, delicately touched, in the manner of Herman Sachtleven. He was living in 1718.

**GRIGNON (CHARLES).** This ingenious artist was the son of a watchmaker in Russel-street, Covent-garden, and born there in 1754. He showed a predilection for painting at a very early age, and when fifteen gained the silver palette from the Society of Arts for the best drawing of the human figure. He was at that time a pupil of Cipriani, and in 1769 became a student of the Royal Academy, where, in 1780, he gained a gold medal for the best historical composition, the subject of which was the Choice of Hercules. The trial sketch which he made on this occasion, according to the rules of the Academy, was the appearance of the Angels to Abraham. After this he was sent to Rome for three years' study, where he soon executed a large composition of the Death of Captain Cook. His most capital undertaking, however, was Prometheus chained to the Rock, for Lord Clive; but the picture was never completed, though the study exists. For Lord Berwick, he engaged in a painting of Homer reciting his Poems at the Tomb of Achilles, but this also was left unfinished, owing to the irruption of the French into Italy. While at Rome, he made a great number of drawings for English noblemen and gentlemen, particularly some pastoral subjects, which were engraved by Soiron in the dotted manner. Latterly Grignon devoted much of his time to landscape, in which he attained distinguished excellence. Compelled at last to quit Rome in 1798, he went to Naples, and thence to Palermo, where he became acquainted with Lord Nelson, who sat to him for his portrait, and took care of his cases of pictures, among which were two of Claude, that afterwards fetched seven thousand guineas. In August, 1799, Mr. Grignon arrived at Leghorn, where he continued to pursue his studies, and began an altar-piece for a church, the subject of which was the Assumption of Elijah. This, however, he did not live to finish, being carried off by a bilious fever, November 4,

1804, and the next day was interred in the ground of the English factory.

GRIMALDI (GIOVANNI FRANCESCO). This celebrated artist, who obtained the name of *Bolognese*, from the city of his nativity, was born in 1606. He studied under Annibale Caracci, to whom he was related. He proved a good designer of figures, but excelled principally in landscape, which he painted in the grand style of his instructor. On leaving that school he went to Rome, where he was employed by Pope Innocent X. in the Vatican, and also in the churches. His holiness was so much pleased with his conversation and genius, that he frequently visited and talked with him while at work. The reputation of Grimaldi having reached Cardinal Mazarin at Paris, that great minister sent for him, settled on him a large pension, and employed him for three years in ornamenting his own palace, and the Louvre. But the troubles of the state obliged Grimaldi to seek the protection of the Jesuits, for whom he painted a picture of the Exposition of the Sacrament, which so pleased Louis XIII. that he ordered the artist to execute one of the same subject for his chapel. Having discharged this commission, he returned to Rome, where he followed his profession as long as he lived. His great power lay in landscape, though he designed figures well, and his pencil equalled his design, being light and flowing, with a considerable depth of colour, though somewhat too green. In the gallery of Colonna are several of his pictures, which are painted in a good style. Grimaldi was also well acquainted with architecture, and he etched forty-two landscapes, some of which were after Titian. In his disposition he was amiable and charitable, of which the following anecdote is a proof. A Sicilian gentleman, who had retired from Messina with his daughter, during the troubles of that country, was reduced to the misery of wanting bread. As they lived opposite to him, Grimaldi was soon informed of the distressing situation of his neighbours; and in the dusk of the evening, knocking at the Sicilian's door, without making himself known, tossed in a purse of money and withdrew. This benevolence he repeated several times, which raised the Sicilian's curiosity to know his benefactor. Accordingly, planting himself close to his door, he at last seized the opportunity of catching his unknown friend by the coat, and embraced him. Grimaldi, on recovering from his confusion, took the Sicilian and his daughter home to his house, where they remained, till the state of affairs changed for the better, and they returned to Messina. This worthy man died of a dropsy in 1680. He left six children, among whom *Alessandro* only was distin-

guished as an artist. He painted landscapes in the style of his father, and executed also some engravings in a spirited manner.

**GRIMALDI (FRANCESCO).** This painter was a native of Naples, and the disciple of Domenichino. He was ingenious in his composition, a good colourist, and had an excellent taste in architecture. He died at the age of fifty-nine, in 1609.

**GRIMANI (HUBERT, or HUBERT JACOBsz).** This painter was born at Delft in 1599. Having learned the principles of the art in his own country, he travelled to Venice when he was very young, and studied there after the best masters of that celebrated school. His patronymic was originally Hubert Jacobsz, but on being taken into the family of the Doge Grimani, he assumed the name of his patron, which his own posterity retained ever after. He studied the works of Titian with uncommon diligence, and became an admirable colourist. His talent lay wholly in portrait painting, which he followed with great success at Venice; but at the expiration of nine years he returned to Holland, where his latter performances fell short of those which he executed in Italy. He died at the Brill in 1629.

**GRIMM (SAMUEL HENRY).** This artist was a native of Berghoff, in the canton of Berne, in Switzerland, where he acquired the principles of painting. He possessed great talents for landscape, and designed after nature with spirit and effect. He also drew his figures well, and disposed them judiciously, though he finished them in the Flemish manner. He resided most part of his life in England, to which he came about 1768. He was much employed by the Society of Antiquaries in drawing architectural views. His pictures are mostly in water colours, there being but few in oil. One of his greatest performances was a drawing after an ancient picture preserved in Windsor Castle, the subject of which is the Departure of Henry VIII. for Boulogne. Sir W. Busrel employed him for his intended survey of Sussex. He died in June, 1794, and was buried in the churchyard of St. Paul's, Covent-garden.

**GRIMMER (JACOB).** He was born at Antwerp in 1510, and was instructed, first by Matthew Kock, and afterwards by Christian Queburg. He painted landscapes, and, to qualify himself effectually for that branch of art, applied diligently to the study of nature, which he imitated with success. His distances and skies were admirably coloured, his trees touched with spirit and freedom, and his buildings well chosen. He had a ready manner of finishing, and the whole together had a natural and pleasing effect. He

became a member of the academy at Antwerp, where he died in 1546.

**GRIMOUX (—)**. This French artist was born at Paris in 1688. He acquired the art of painting solely by his own application in copying the works of Vandyck and Rembrandt. He painted both history and portrait, but in an inferior style, for the want of good instructions. He died at Paris in 1740.

**GRISONI (GIUSEPPE)**. He was born at Florence about 1701, and studied under Tommaso Redi, who is said to have been so much affected by the promising talents of his scholar that it occasioned his death. Grisoni became an excellent painter of history and portrait, but chiefly in the latter department. His own picture, painted by himself, is in the gallery at Florence. He died in 1769.

**GROBBER (FRANCIS)**. He was born at Haerlem in 1579, and studied under Roland Savery, at Utrecht, by whose instructions he became a tolerable artist in history and portrait. He died at Haerlem in 1636.

**GROPALLO (PIETRO MARIA)**. This painter was born at Genoa in 1610, and became the scholar of Giovanni Battista Paggi, under whom he became a good artist in historical composition. He died in 1672.

**GR0S (JEAN LE)**. This French artist was born at Paris in 1671, and died at St. Germain in 1745. His practice was confined to portrait painting, in which he had considerable success.

**GUARANA (GIACOMO)**. This artist was born at Venice in 1716, and studied successively under Sebastiano Ricci, and Giovanni Battista Tiepolo. Most of his pictures are in the churches and palaces of Venice. He was also an engraver, and etched some mythological subjects after his own designs.

**GUARDI (FRANCESCO)**. He was born at Venice in 1712, and had Canaletto for his master, whose style he followed so successfully, that it is not easy to distinguish the works of the one from those of the other. Guardi had a perfect knowledge of perspective, and managed his lights and shadows so as to produce an admirable effect. He died in 1793.

**GUERCINO, or GIOVANNI FRANCESCO BARBIERI**. This celebrated painter, who obtained his popular name from the circumstance of the loss of an eye, was born at Cento, a village near Ferrara, in 1590. He acquired the elementary principles of his

art, first from Giovanni Battista Cremonini, and next from Benedetto Gernari, after which it is said that he studied in the school of the Caracci; but this is scarcely credible, since his style is totally different from that of either of those great masters. Guercino had three manners, neither of which have a resemblance to the style of the Caracci. His first and least known seems to be an imitation of Caravaggio, full of deep shades and strong lights; flesh of a yellow tinge, and a general colour that was far from being harmonious. His second and best period was compounded of the Roman, Venetian, and Bolognese schools, blended however with somewhat of Caravaggio's bold opposition of light and shade. His last manner was a palpable imitation of Guido, and in this he lost not only his originality, but his power and elegance. The pictures in his first manner are mostly at Bologna and Cento; the second were at Rome, in fresco or in oil, and the principal of them are an Aurora, in the villa Ludovisi; a St. Petronilla, which the French carried off to Paris; and a Dido, in the Spada gallery. Of this style also is the cupola of Piacenza, painted by Guercino. The pictures of his third manner are, or were, mostly at Bologna. Guercino went to Rome on the invitation of Pope Gregory XV.; but after spending two years there, during which he executed a number of great works, he returned to Bologna, nor could any temptations or advantageous offers draw him again from thence. Christina, Queen of Sweden, in her passage through that city, visited him, expressing the pleasure she felt at taking into her own hand that which had painted one hundred and six altarpieces, one hundred and forty-four pictures for persons of the first rank in Europe, and had besides designed ten works of merit. Guercino received the honour of knighthood from the Duke of Mantua. He acquired great riches by his profession, but bestowed them liberally in acts of charity, building of chapels, and founding hospitals. He died in 1666. To the works already mentioned should be added his celebrated pictures of St. Philip Neri, in the Chiesa Nuova at Rome; the Resurrection, at Cento; and St. Helena, at the Mendicants in Venice. Guercino also etched some prints in a style of excellence.

**GUERRIERE (GIOVANNI FRANCESCO).** He was a native of Fossombrone, in the papal territory, and painted in the manner of Caravaggio and Guercino. His principal works are a picture of St. Carlo Borromeo at Fano, with two laterals, representing different subjects in the life of that prelate; and another of St. Sebastian, by torchlight, which has a beautiful effect. He lived about the year 1670.

**GUEVARA (JUAN NINNO DE).** This Spanish artist was born at Malaga in 1631, and studied under Miguel Manrique, who had been a pupil of Rubens; but afterwards Guevara became the scholar of Alonso Cano, whose style he chiefly followed. His chief works are at Malaga, Granada, and Cordova. At the former place is a noble picture by him, of the Elevation of the Cross; the Ascension; and the Assumption. At Cordova are some portraits much in the manner of Vandyck. He died at Malaga in 1698.

**GUIDO RENI.** This memorable artist was born at Bologna in 1574, and when very young became the scholar of Denis Calvart, but he afterwards entered the school of the Caracci, being considered as the principal disciple of that celebrated seminary, with the exception of Domenichino. His masters, we are confidently told, were so jealous of his extraordinary talents and uncommon progress, that Lodovico attempted to keep down his aspiring genius, by setting Guercino against him as a rival; while Annibale, in the same ungenerous spirit, censured Albano for bringing Guido among them. Notwithstanding this, the young artist pursued his course with unremitting ardour; nor did he adopt the style of the Caracci, but examined for himself the several excellencies of other great painters, with the view of profiting by them all, and thus forming a manner of his own. He at one time appeared to imitate Passerotti, and at another Caravaggio; but he took care to avoid their defects, and whatever he found good in either, he improved, both in expression and colouring. The tender, the pathetic and devout, were the characters in which he peculiarly excelled, and are those which not only distinguish him from every other painter, but almost give him precedence of all. In expressing the different parts of the body, he had a remarkable peculiarity, for he usually designed the eyes of his figures large, the nostrils somewhat close, the mouth small, the toes rather too much joined, and without any great variety. His heads are accounted little inferior to Raffaele's, either in correctness of design or engaging propriety of expression; and it has been justly observed, that the merit of Guido consisted in that moving and persuasive beauty, which does not so much proceed from a regularity of features, as from the lovely air which he gave to the mouth, and the modesty which he placed in the eye. Yet there is somewhat theatrical in his attitudes, whence it seems that he confined all his power to the expression of the countenance. His draperies are always disposed with large folds, in a grand style, and with

singular judgment they are contrived to fill up the void spaces, free from stiffness or affectation, yet noble and elegant. Though he understood not the *chiaro-oscuro*, he sometimes practised it, by the force of genius. His pencil was light, and his touch free, but delicate; and though he laboured his pictures highly, he generally gave some bold strokes to his work, in order to conceal the toil and time he had bestowed upon it. His colouring is generally very clear and pure; but latterly, his pictures had a grayish cast, which changed into a livid colour, and his shadows partook of the green. Many of his latter performances are not to be placed in competition with those which he painted before he fell into distressed circumstances, by an inordinate passion for gaming; when, as his necessities compelled him to work for immediate subsistence, he contracted the habit of painting in a slight and negligent manner, without any attention to his honour or fame. In the church of St. Philip Neri, at Fano, is a grand altarpiece by Guido, representing Christ delivering the Keys to St. Peter. The head of our Saviour is exceedingly fine, that of St. John admirable, and the other Apostles are in a grand style, full of elegance, with a strong expression, and the whole well preserved. In the archiepiscopal gallery at Milan is a St. John, wonderfully tender in the colouring, and the graces diffused throughout the design excite the admiration of every beholder. At Bologna, in the Palazzo Tanaro, is a most beautiful picture of the Virgin, the Infant Jesus, and St. John; in which the heads are exquisitely graceful, and the draperies in a grand style. But in the Palazzo Zampieri is preserved one of the most capital paintings of Guido. The subject is, the Penitence of St. Peter, with one of the Apostles seeming to comfort him. The figures are as large as life, and the whole of an astonishing beauty; the painter having shown, in that single performance, the art of painting carried to its highest perfection. The heads are nobly designed; the colouring is clear and precious; and the expression inimitably just and natural. There was also in the collection of the Marquis of Hastings, but afterwards of Mr. West, a fine head by Guido, representing Christ crowned with Thorns, painted in a style nearly approaching to perfection, blending in the expression all that can possibly be imagined of pious resignation and sublimity of character. This exquisite picture has been admirably engraved by Sharpe. Great were the rewards and honours which this accomplished artist received from popes and princes, as well as from cardinals and nobles of various countries; notwithstanding this, he abandoned himself to gaming so entirely as to be reduced

to poverty, which brought on a dejection of spirits, and a languishing disorder, of which he died at Bologna in 1642. Guido was so extremely handsome in his person that Lodovico Caracci, in painting his angels, always took him for his model. Arpino, when asked by the pope his opinion of Guido's performances in the Capella Quirinale, replied, "Our pictures are the works of men's hands, but these are made by hands divine."

**GUIDOBOÑO (BARTOLOMEO).** This painter was born at Savona in 1654, and was instructed by his father. He afterwards copied some of the works of Benedetto Castiglione so exactly, that it was difficult to discover one from the other. Having studied at Venice and Parma, he went to Genoa, where he settled, and employed himself generally in painting animals, fruits, and flowers. He had a perfect management of the chiaro-oscuro, designed accurately, and coloured well. He also executed some historical subjects in an excellent taste, particularly one of Lot and his Daughters. He died in 1709.

**GUIDOTTI (CAVALIERE PAOLO).** He was born at Lucca in 1569, and when young went to Rome, where he attained distinction by studying after the antiques, and the works of the greatest masters. Pope Sixtus V. employed him in the Vatican, the Scala Santa, and St. John de Lateran. He was also an excellent sculptor, in which branch of art he gave such satisfaction to Paul V. that he conferred on him the order of knighthood. His principal works are a picture of St. Matthew; and an Assumption of the Virgin. He painted chiefly in fresco, and died at Rome in 1629.

**GUINACCIA (DEODATO).** He was born at Messina, in Sicily, about 1515; and studied under Polidori di Caravaggio, after whose death he was employed to finish his picture of the Nativity. In the church of the Pelligrini, at Rome, is a picture of the Trinity; and in that of St. Salvatore de Greci, another of the Transfiguration, by Deodato: both in the manner of Polidori.

**GUIRRO (FRANCISCO).** This Spanish painter was born at Barcelona in 1630. Several of his paintings are in the churches and convents of his native city, where he died in 1700.

**GUISONI (FERMO).** This Italian artist was a native of Mantua, and the scholar of Giulio Romano, with whom he became a great favourite. Guisoni painted the Calling of St. Peter and St. Andrew, after the cartoons of his master, for the cathedral of Mantua; and in the church of St. Andrea, in the same city, is a fine picture by him of the Crucifixion. He died about 1590.



**GUTTENBRUNN (L.).** He was born at Dresden, and came to England about the year 1789. He exhibited three successive years at the Royal Academy; but in 1792 went to Petersburg, where he realized a fortune, with which he retired to Berlin. He was a member of the academy of Florence, and painted both portraits and history. Some prints have been published from his drawings.

**GUYARD (ADELAIDE LABILLE).** This lady was born at Paris in 1749, and acquired a merited reputation by her portraits in miniature, crayons, and oil. She married M. Vincent, a distinguished artist; but is best known by her maiden name. Her death, which took place in 1803, was accelerated by grief, occasioned by some of the revolutionary fanatics having destroyed a picture which had cost her the labour of several years.

**GYZEN (PETER).** He was born at Antwerp in 1636, and became the disciple of John Breughel, whose manner he imitated. His subjects were views of villages, on the banks of rivers, especially of the Rhine, in the style of Sachtleven; and he adorned his landscapes with figures, well designed, and neatly penciled. In his larger pictures he was not so happy as in those of a small size, like his master; which occasioned the latter to be abundantly more esteemed, as they were touched with spirit, and without his general dryness. Had this painter possessed the art of uniting his colours, he might have equalled John Breughel; but the reds, greens, and yellows, predominate so much as to destroy the effect and harmony of his pictures.

## H.

**HAANSBERGEN (JOHN VAN).** This artist was born at Utrecht in 1642, and was the scholar of Cornelius Poelemburg, in whom he had the double advantage of sound instruction, accompanied by excellent example. He for some time followed the manner of his master very closely, having the same taste of landscape, figures, back-grounds, and ornaments, so that a few of his works at first sight were taken, even by good judges, for those of Poelemburg. At length, however, Haansbergen's pictures lost their credit in the comparison; for though there appeared a strong resemblance in the compositions, yet he was accounted inferior to his master in correctness of drawing, in the delicacy of his figures, and in the neatness of his touch; he was therefore advised by his friends to undertake portrait painting, to which his genius seemed to have a natural direction; especially for female forms, as the tint of his

colouring was exceedingly well adapted to delicate complexions; and accordingly he applied himself entirely to that branch, and his success was answerable to the most sanguine expectations. The subjects of his first time were the same as those of Poelenburg; naked figures of Nymphs or Deities, with which he enriched the scenes of his landscapes; his designs were taken from true, as well as fabulous histories, and he always finished them with neatness and care. He died in 1705.

**HACKAERT, or HAKKERT (JOHN).** This painter was born at Amsterdam in 1686: his master is unknown, but he proved an excellent artist, and was highly admired for the delicate manner of handling in his landscapes. The scenes he chose for his subjects were broken grounds, with caverns, grottos, and mountainous views, which he designed after nature; and to furnish himself with such objects as had an agreeable wildness, he travelled through the most romantic parts of Germany and Switzerland, sketching every thing that pleased his taste, or that could be introduced into his future compositions. By this means his pictures recommended themselves to all the lovers of painting, as affording the spectator a view of whatever was grand, uncommon, and pleasing, and at the same time a true and exact representation of nature. One peculiarity which distinguishes the works of this artist is the extraordinary representation of the solar light penetrating through rocky chasms and the opening of woods. While roaming about the mountains and vales of Switzerland, it happened that some of the peasants and miners observed him sketching his designs; and being surprised at the novelty of those characters which were struck out by his pencil, they concluded him to be a magician; and, as such, dragged him before a magistrate, who, knowing Hackaert and his profession, dismissed the ignorant multitude, and took the artist under his protection. On his return to Holland he associated with Adrian Vandervelde, who generally painted the figures for him; and by that means the pictures of this master acquired additional value. Hackaert etched six admirable landscapes from his own designs. He died in 1699.

**HACKERT (JAMES PHILIP).** This artist was born at Prentzlau, in Prussia, in 1734, and received his first instructions from his father, who was a portrait painter; but on discovering a turn for landscape, he was placed under Le Sueur. For his improvement in studying after nature, he visited Sweden and Norway, and in 1766 he went to Rome, where he lived several years. On

visiting Naples, the king gave him a pension, and retained him in his service. Some of his landscapes, taken from the scenery he had viewed in the north and south, are exceedingly fine, nor are his etchings of the same subjects less admired. Hackert made a singular bargain with the king: he engaged to paint all the pictures for his majesty, at the rate of six Neapolitan ducats for every square foot. In order to gain his money more easily, he contrived to make the skies of those pictures two or three times larger than their proportions required. The consequence is, that this glaring fault is to be found in all that he painted for the king, which remain so many monuments of his avarice and bad faith. He died about 1794. His brother *George* was also an artist, and settled at Naples as an engraver and dealer in prints and pictures.

**HACKERT (JOHN).** He was a native of Germany, but studied at Rome with his three brothers. He came to England, and in 1773 exhibited some pictures at the Royal Academy, but died soon after at Bath. He excelled in painting animals.

**HAERLEM (THEODORE, or DIRK VAN).** He was born at Haerlem about 1410, and by studying nature diligently, rendered himself a painter of distinction. And that he had considerable merit for the age in which he flourished, a competent proof exists in a picture of his painting at Utrecht. It is less hard and dry than most of the works of his contemporary artists, and is highly laboured in the finishing. It is an altar-piece, representing Christ, and on the folding doors are the figures of St. Peter and St. Paul, as large as life. This ancient picture has the following inscription in golden letters: *Theodorus Haerlemens. fecit me, Lovanii, anno 1462.* This painter died at Haerlem in 1470.

**HAGEN (JOHN VAN).** This painter was born at the Hague, according to one account, and to another in the duchy of Cleves. Most of his works consist of views and scenes, which he sketched after nature, in the neighbourhood of Cleves and Nimeguen. His manner was pleasing, and his colouring natural; but his pictures have lost much of their value by the fading of the blues and greens, owing to some defect in the colours, and the too free use of sphalum or Haerlem blue, by which means they are turned black. The designs which he made after nature are highly esteemed; most of them are marked between the years 1650 and 1662, as also are some of his best paintings. One of his principal performances in the Louvre is a representation of a village, having in the foreground a sportsman, with a servant and dogs.

**HAID (JOHN JACOB).** This artist was born at or near Wirtemberg, in 1703. At an early age he went to Augsburg, where he studied under Ridinger, and became an excellent portrait painter. He also distinguished himself by his plates in mezzotinto, consisting of the portraits of eminent German noblemen and artists. He had two sons, *John Gottfried Haid*, who came to England, and was much employed as a mezzotinto engraver by the late Alderman Boydell; and *John Elias*, who was also a good artist in the same line at Augsburg.

**HAKEWELL (JOHN).** The father of this artist was foreman to Mr. Thornhill, serjeant-painter to the king. John studied under Samuel Wale, and received several premiums from the Society of Arts, particularly one for a landscape, and another for a figure. After giving such promise he turned house-painter; but he also executed many decorative subjects in the arabesque or grotesque style, particularly at Blenheim. Occasionally he painted some landscapes. He died in 1791.

**HAINZELMANN (JOHN).** He was born at Augsburg in 1641, and though bred an engraver under Francis Pouilly at Paris, he also painted portraits in a good style. Several of these were afterwards engraved by himself.

**HAL (NICHOLAS VAN).** This painter was born at Antwerp in 1668. We are not informed under whom he was instructed, but in his early life he painted historical subjects, with reputation for genius, colour, and correctness. He was also employed by Hardime in painting the figures of Nymphs and Genii in his pictures. In his latter days, however, his style and execution failed, so that his works no longer possessed any value. He died in 1738.

**HALLÉ (CLAUDE GUI).** This painter was born at Paris in 1651, and received his instructions in the art from his father Daniel Hallé. He painted history well, his composition was good, his colouring agreeable, his design correct, and he had a perfect knowledge of the chiaro-oscuro. He died at Paris in 1736. His principal works are Christ driving the Money-changers out of the Temple; and an Annunciation; both in the church of Notre Dame. He was a member of the Royal Academy at Paris. His son, *Noel Hallé*, was also an historical painter. He executed some pictures for the churches, and a few etchings after his own designs.

**HALS (FRANCK).** He was born at Mechlin in 1584, and was a disciple of Karl Van Mander. He had a lively and prompt genius, and applied himself diligently to the study of nature, as well as to the true principles of his art, in regard to colouring and penciling, till he so effectually confirmed his hand and his judgment, that he became an admirable painter of portraits, so that no artist of his time was superior to him in that branch, except Vandyek, and but very few could be admitted into competition with him. He painted in a beautiful manner, and gave his portraits a strong resemblance, a lively expression, and a true character. His colouring was extremely good and natural; and he mixed his tints in a peculiar manner, so as to give a surprising force to his pictures, by the freedom and boldness of his pencil; it being his opinion that an artist ought to conceal, as much as possible, the labour and exactness requisite in portrait painting. Vandyck had conceived so high an opinion of the merit of Hals by seeing several of his performances, that he went to Haerlem, where he then lived, purposely to pay him a visit, but introduced himself as a gentleman on his travels, who wished to have his portrait painted, and had only two hours to spare. Hals, who was hurried away from the tavern, took the first canvas that lay in his reach, and sat down to work in a very expeditious manner. In a short time he had proceeded so far that he desired the sitter to look at what he had done; but though Vandyck seemed much pleased, he told Hals that such work seemed so very easy, he was persuaded he could do it himself. Immediately he took the palette and pencils, made Franck sit down, and spent a quarter of an hour in painting his portrait; but the moment Hals cast his eyes on it, he cried out in astonishment, that no hand except that of Vandyck could work so wonderfully, and he embraced him with a degree of transport not to be described. Vandyck endeavoured to prevail on him to go with him to England, and engaged to enrich him; but Hals declined the proposal, and told him that his happiness consisted solely in the enjoyment of his friends and his bottle, and that while he possessed them he was fully content with his condition and his country. Those two artists quitted each other with mutual regret; and Vandyck used to say, that Hals would have been the best in his profession, if he had given more tenderness to his colours, for, as to his pencil, he knew not one who was so perfectly master of it. His principal work is a large picture in the hall belonging to the Society of Archers at Delft, consisting of the portraits of all the members at the time when the painting was executed. He died in 1666.

**HALS (DIRK, or THEODORE).** He was the brother of Franck Hals, and was born at Mechlin in 1589. He became the scholar of Abraham Bloemart, under whose direction he principally practised the painting of animals; but when he quitted that master, he chose for his general subjects, drolls, conversations, feasts, or merry-makings, which he designed with a great deal of low humour and spirit; but he was in no degree comparable with his brother, either in correctness, colouring, or excellence of handling. He died in 1656.

**HAMILTON (GAVIN).** This painter was descended from the ancient family of the Hamiltons of Murdieston, originally of Fife, but now of Lanarkshire, in Scotland. He was born at Lanark, and having discovered from his infancy a great predilection for historical painting, went young to Rome, where he became the scholar of Agostino Massuchi. With the exception of a few occasional visits to his native country, he resided the whole of his life at Rome, and died there in 1797. If he had not the talent of invention, yet, by the advantages of liberal education, and a classic taste in the choice of his subjects, he became equal to many of his most celebrated contemporaries. The subjects which he painted from the Iliad bear ample testimony to this, such as Achilles embracing the corpse of Patroclus, and the Body of Hector dragged by the victor round the walls of Troy, which are chaste and vigorous compositions: but in the expression of character he is not always happy, as in Achilles dismissing Briseis, where we see more of the gesticulation of an actor than the dignity of a hero. Of his women, the Briseis, in the same subject, is the most attractive. Neither his Andromache mourning over Hector, nor his Helen, in the same picture, or in the scene with Paris, reach our ideas of elevated deportment and true pathos. Though Hamilton was well acquainted with the antique, his forms have neither correctness nor characteristic purity; something of the modern principle prevails throughout the whole of his works; and his composition frequently exhibits ordinary conceits and habits. He was extremely solicitous about colour, and yet he had no harmony, for, instead of simple hues and natural tones, he exhibits muddy grays, repulsive blues, and coarse greens, which destroy his breadth, and cloud his chiaro-oscuro. Most of the latter part of Mr. Hamilton's life was employed in the discovery of antique monuments. For this purpose he opened caves in various places of the Roman state, particularly at Centumcellæ, Velletri, Ostia, and Tivoli, in which labour he met with

great success, and thereby made ample amends to art for the loss which painting, perhaps, might have suffered by the intermission of his practice. In the Clementine Museum, next to the treasures of the Belvidere, the contributions of Hamilton in statues, busts, and basso-relievos, were by far the most important to learning, and the best collections scattered over Russia, Germany, and this country, owe many of their principal ornaments to his researches. Nor was he less attentive to modern art, for he published his *Schola Italica Picturæ*, to trace the progress of its styles from Leonardo da Vinci to the successors of the Caracci. Mr. Hamilton was not more estimable for his talents than for his liberality, benevolence, and humanity.\*

**HAMILTON (WILLIAM).** This historical painter was the son of a Scotch gentleman who resided at Chelsea, as assistant to Mr. Robert Adam, the architect. William was born there in 1750, and, under the patronage of Mr. Adam, went to Italy, where he had Zucchi, the painter of arabesque ornaments at Rome, for his instructor. On his return to England, he became a student in the Royal Academy, and, by assiduous attention to his professional pursuits, obtained considerable employment. He practised chiefly in history, but sometimes in arabesque, of which last kind he executed some ornaments for the Marquis of Bute at his seat in Hampshire. He also occasionally painted portraits, but his manner was not well adapted to that department of the art; yet his picture of Mrs. Siddons in the character of Lady Randolph possessed merit. For Alderman Boydell he performed several works, particularly for the Shakspeare; he painted some for Macklin's Bible, and Poets; and a series for Tomkins's edition of Thomson's Seasons. His Woman of Samaria, and the Queen of Sheba's visit to Solomon, were among his best pictures. This last was a design for a window in Arundel Castle. His manner was light, airy, and pleasant, and to his ornaments he gave a classical propriety. His coloured drawings resemble the fulness of his oil paintings, but with more freshness, and are finished with taste. He was chosen an associate of the Royal Academy in 1784, and an academician in 1789. He died December 10, 1801, much regretted by the public on account of his talents, and lamented by his friends for his virtues.

**HANNAN (—).** He was a native of Scotland, and served his apprenticeship to a cabinet-maker. On quitting his master he devoted himself wholly to painting, and was patronised by Lord le Despenser, who employed him in decorating his seat at West

Wycombe, in Buckinghamshire, where he painted several ceilings, and one from the design of Cipriani. He died there in 1775. His name occurs in the exhibition catalogue of 1769. Woollett executed some engravings from his landscapes.

**HANNEMAN (ADRIAN).** He was born at the Hague in 1611; and, according to some writers, was a disciple of Vandyck; but others, with much more probability, say that his master was John Ravesteyn. However, he formed his taste and manner of penciling by studying and copying the works of Vandyck, observing particularly the airs of the heads, which he very happily imitated; and in the tints of his carnations he had somewhat so extremely soft and delicate as to give them an appearance little inferior to those of that great master. Several of Hanneman's copies after Vandyck's works showed such exactness and freedom of hand, that they were frequently mistaken for originals. Though he was usually employed in portrait painting, he sometimes designed historical and allegorical subjects. Of the latter kind is a large picture in the hall of the States of Holland, representing Peace under the figure of a beautiful woman, seated on a throne, holding a dove on her knees, and crowned with wreaths of laurel by two genii. The composition is rich, and painted with great force, the carnations approaching very near to the tints of Vandyck. Hanneman came to England in the reign of Charles I., and met with great encouragement, but returned to Holland at the commencement of the rebellion, and settled at his native place, where he became the director of the academy. He drew there a portrait of Charles II. before his restoration, and the Princess Mary of Orange appointed him her painter. He died in 1680.

**HARDIME (SIMON).** This Flemish artist was born at Antwerp in 1672. He painted flowers and fruits in an excellent taste, well disposed, and with a strong resemblance to nature. He settled in London, and died there in 1737.

**HARDIME (PETER).** This painter, who was the brother and scholar of the preceding, was born at Antwerp in 1678. He followed the same line of art as his preceptor, but far exceeded him in the beauty of his pieces. At the age of nineteen he went to the Hague, and soon established his reputation, so that his works were spread through all the Low Countries. In the monastery of the Bernardines, near Antwerp, in 1718, he painted four large designs, representing the Seasons, in which he introduced all the fruits and flowers peculiar to each. This is deemed the best of



his performances; the objects are well grouped, the fruits and flowers are fine imitations of nature, freely handled, with an agreeable tone of colouring, and are well finished. Terwesten employed him to paint flowers and fruits in his compositions, which before had been executed by Verbruggen. When the public taste began to alter, and works of this kind were not so much in fashion as they had been, Hardime grew melancholy, and in that state of dejection died at Dort in 1748.

**HARLING (DANIEL).** This Dutch painter was born at the Hague about the year 1636. He painted portraits very much in the style of Netscher, and with considerable success. He became director of the academy of his native place, and died there in 1706.

**HARLOW (GEORGE HENRY).** This ingenious artist was born in St. James's-street, Westminster, June 10, 1787. His father was the English resident at Canton, but died a few months before the birth of this child, the care of whom, with five daughters, devolved on the widow, then only twenty-seven years old. Mrs. Harlow, however, discharged her maternal duties with the utmost assiduity, and when the son manifested a strong inclination for the arts, he was placed under a landscape painter named De Cort, next with Mr. Drummond, and lastly with Sir Thomas Lawrence. His progress was rapid, and he gave every promise of being an ornament to his country. His first historical picture was Bolingbroke's Entry into London, which, however, was never exhibited. The first which appeared at Somerset-house was the portrait of his mother, who died in 1809. The next was a representation of the quarrel between Queen Elizabeth and the Earl of Essex. This was followed by a picture of Hubert and Prince Arthur, taken from Shakspeare's King John; and the next was his capital piece of the Kemble Family, in the characters of King Henry, Queen Catherine, Wolsey, &c. This picture was originally begun on a small scale, but the artist became so enamoured with his subject that he enlarged his plan, and produced a grand composition, which he sold to Mr. Webb for no more than one hundred guineas. The last great work exhibited by Mr. Harlow was that of Christ healing the woman who had an issue of blood. It possessed merit, but fell short of his former productions. He obtained well-earned and high reputation by his excellent portraits upon a small scale, two of the best of which were those of Mr. West and Mr. Northcote. In June, 1818, he went to Italy, where he made many friends, and received distinguished honours from the various

academies. During his residence at Rome he made an entire copy of Raffaele's Transfiguration, and executed, besides, a composition of his own, of fifteen figures, which, at the desire of Canova, was exhibited, first at his house, and afterwards at the academy of St. Luke. On the 13th of January, 1819, Mr. Harlow landed at Dover, but soon after his arrival in London, he was attacked with a disorder in his throat, which carried him off in fifteen days.

HARP (VAN). This artist, whose christian name and place of birth are unknown, was the disciple of Rubens, and a happy imitator of his manner of colouring, as well as in design. He copied some of his master's greatest works on a reduced scale so closely, that good judges have taken them for the genuine productions of Rubens. His own pictures are mostly representations of farm-houses, and the festivities of the peasantry, composed admirably, and well coloured.

HARTCAMP, *see* SMITS.

HARTZOEKER (DIRK, or THEODORE). This artist was born at Utrecht in 1696. He studied the principles of his art under Balestra, at Rome, where he became a good painter of history, which, together with portrait, he practised at his native place till his death in 1740.

HAYLS (JOHN). This artist was a native of England, and the rival of Sir Peter Lely. At Woburn, the seat of the Duke of Bedford, are several portraits of the Russel family, painted by him in a good style. He also painted those of the father of Secretary Pepys, and Flatman the poet. He died in 1679.

HAYMAN (FRANCIS). This artist was born in 1708, at Exeter, and was the scholar of John Brown, a portrait painter in London, on leaving whom he was much employed by Fleetwood, in furnishing scenes for Drury-lane theatre. In the pursuit of his profession he was extremely assiduous, and though he was more convivial than studious, yet he acquired a considerable degree of power in his art, and was the best historical painter in the kingdom before the arrival of Cipriani. It was this superiority of talent that introduced him to the notice of Mr. Jonathan Tyers, the founder and proprietor of Vauxhall, by whom he was employed in decorating those well known gardens with historical pictures. He also painted four subjects taken from Shakspeare, for what is called the Prince's pavilion in Vauxhall; but Mr. Tyers had such a high opinion of them, as to remove them to his own residence, and place copies in their room. His reputation pro-

cured him much employment from the booksellers, whom he furnished with drawings for the editions of Moore's Fables, Congreve's Works, Newton's Milton, Hanmer's Shakspeare, Smollett's Don Quixote, Pope's Works, &c. These drawings have in general great merit. When the artists were incorporated by charter, Mr. Lambert was appointed the first president; but he dying shortly after, Hayman was chosen in his stead, in which he remained till 1768, when, owing to the illiberal conduct of the majority of the members of that society, he was no longer continued in that station. For this exclusion, however, he was amply recompensed on the foundation of the Royal Academy, of which he was chosen a member, and soon after librarian. This place he held till his death, Feb. 2, 1776. As a painter, Hayman was not devoid of merit, but he was a strong mannerist, and his figures are extremely coarse. In his private character he possessed good qualities, but blended with vehement passions, that rendered his society disagreeable. He was fond of athletic exercises, and once when the great Marquis of Granby came to sit for his portrait, he and Hayman had a set-to in the true pugilistic style before the painting began.

**HEAD (GUY).** This artist was a native of Carlisle, where his father was a butcher. Guy became a student of the Royal Academy, where his performances attracted the notice of Sir Joshua Reynolds, who, on his setting out for the continent, gave him letters of recommendation to several gentlemen abroad. He was in consequence employed in painting the portraits of some of their families, and allowed to copy their most valuable pictures. He resided some years at Rome; but, on the breaking out of the Revolution, he returned to his native country with a large collection of drawings, designs, and copies of some of the finest paintings in the Vatican, with which he intended to have made an exhibition; but was cut off prematurely, while preparing a room for that purpose, in December, 1800.

**HEARNE (THOMAS).** This artist was born in 1744, at Brinkworth, in Wiltshire. He came to London when young, and was first intended for trade; but having a turn for the arts, he was articled to Mr. Woollett the engraver, with whom he continued six years, and assisted him in many of his works. He did not long, however, continue the practice of engraving; for soon after leaving Mr. Woollett, he engaged as a draughtsman to the late Lord Lavington, then Sir Ralph Payne, when appointed Governor of the Leeward Islands, and accompanied him to the West Indies,

where he remained nearly five years. On his return to England in 1776, his fondness for antiquity led him to the study of Gothic architecture, combined with landscape; and in 1778, he associated with the late Mr. Byrne in that valuable work, the *Antiquities of Great Britain*, for which he executed the whole of the drawings. He also made several for other publications, but it is in private collections that his works are chiefly to be found; and though not remarkably numerous, they are eminently distinguished for some of the best qualities of the art. He seldom attempted the bolder effects of nature; but for truth, a chaste and mild tone of colouring, and an admirable judgment in the arrangement of the whole, they have seldom been surpassed; and it is not too much to say, that he was the father of all that is good in that species of art, namely, landscape in water colours, which has so widely and conspicuously diffused itself, and is peculiar to this country. His works in pencil are a matchless combination of accuracy and tasteful execution. As a man he was highly respectable: he possessed a vigorous understanding, joined to a memory remarkably retentive and correct; his integrity was unimpeachable, and his manners were agreeable, gentlemanly, and modest. He died in Macclesfield-street, Soho, April 13, 1817.

HECK (JOHN VAN). He was born at Quaremonde, near Oudenarde, about 1625, and went early to Rome, where he industriously pursued his studies, and resided several years. The Duke of Bracciano engaged him for a considerable time in his service; and most of the cardinals and princes at Rome were solicitous to procure some of his works. He drew flowers and fruit in a good style, and finished them with neatness; but he also painted landscapes, which he designed after the beautiful scenes in the neighbourhood of Rome, and enlivened them by small figures, correctly and delicately designed. He likewise painted vases of silver, agate, porphyry, marble, or bronze, in imitation of the antique, and other objects of still life, in which he showed an agreeable choice, and good composition. Notwithstanding the encouragement he met with in Italy, he returned in 1660 to Flanders, and fixed his residence at Antwerp, where he lived in high esteem, and had considerable employment. He died in 1669. He etched several plates of animals and landscapes from his own designs.

HECK (NICHOLAS VANDER). This painter was born at the Hague about the year 1580, and learned the art of painting from John Naeghel. He distinguished himself as a good composer of

historical subjects, but his greatest excellence was in landscapes. His manner of penciling was strong and firm, his colouring natural and lively, and by his knowledge of the chiaro-oscuro, he gave to his pictures a bold and striking effect. Three historical compositions of his are in the town-house at Alkmaer. The first represents the Beheading of the Bailiff of South Holland for an act of oppression against a poor peasant; the subject of the second is the punishment of an unjust judge, who was flayed alive by order of Cambyzes; and the third is the Judgment of Solomon. These paintings show a good invention and design, and are extremely well executed. He died in 1638.

HECK (MARTIN HEMSKERK VANDER). He was the son of Nicholas Vander Heck, by whom he was taught the principles of drawing and design, and the art of colouring: but though he had the advantage of so able an instructor, he had neither the genius nor execution of that eminent artist, and in landscape was considerably his inferior. His most frequent subjects were old castles, and other antiquated buildings, in the style of Roland Roghman; and he was particularly fond of painting the castle of Egmont in its different views.

HECKELL (G. VAN). This Dutch artist, who lived about the year 1670, is supposed to have been a scholar of Gerard Douw, whose style he imitated very closely, though he did not labour his subjects so minutely as that great painter; yet he designed well, and coloured admirably.

HEEDE (VIGOR and WILLIAM VAN). These painters were brothers. Vigor was born at Furnes in 1659, and William in 1660; but by their having lived for a long time in Italy, where they perfected themselves in the knowledge of their profession, they have left few of their best works in their own country. Vigor returned to Furnes before his brother, but William continued longer at Rome, where, by close application, he improved to such a degree as to occasion an extraordinary high price to be given for his pictures. And, indeed, whoever deliberately examines the works of this artist, which are at Rome, Venice, and Naples, will find an evident proof that the high commendations they received were justly due to their merit. Such was his reputation that he was invited by the Emperor to Vienna, and he was also engaged to work for other princes of Germany, who would gladly have detained him at their courts. In the church of St. Walburg at Furnes is a capital picture of this master, representing the mar-

tyrdom of a Saint. It is designed in the manner of Lairese, full of spirit and genius in the composition, with a very natural tone of colouring, and the chiaro-oscuro judiciously observed. The works of these brothers are rarely met with, even at Furnes, where they both lived many years; whence it is concluded, that they were purchased by strangers, who knew how to prize their merit better than their own countrymen. Vigor Van Heede died in 1708, and William in 1728.

**HEEM (JOHN DAVID DE).** This ingenious artist was born at Utrecht in 1600, and received his instructions in painting from his father David, who excelled in the representation of fruits and flowers. The son, however, soon surpassed him, and rose to the height of perfection in the particular line which he adopted. His favourite subjects were the same as those of his father, enriched besides with vases of gold and silver, musical instruments, carpets, and other articles of still life. But he particularly distinguished himself by the deceptive force which he gave to transparent bodies, such as glass, crystal, and gems. He grouped all his objects admirably, coloured them exquisitely, and gave them the highest finishing. His pencil is uncommonly delicate, and he had a perfect knowledge of the chiaro-oscuro. His works were much prized in his lifetime, nor have they since lost their value; which many have taken advantage of, in obtruding upon the public pictures in the name of De Heem which he never executed, and which in fact were unworthy of his pencil. The insects introduced by him among his fruits and flowers are so faithfully drawn, and beautifully coloured, as to have the appearance of reality. John de Heem painted a garland of flowers for John Vander Meer, who refused two thousand guilders for it, but he afterwards presented it to King William, by whom he was rewarded with a post of considerable value, and carried the picture to England. He died in 1674.

**HEEM (CORNELIUS DE).** This artist was the son of the preceding, and was born at Utrecht in 1623. He painted in the same style as his father, but in a very inferior degree, though many of his pictures have passed for those of John David. He had a brother named *John*, who also painted fruits and flowers, but in a manner still less like the father.

**HEERE (LUCAS DE).** He was born in 1584 at Ghent, being the son of John de Heere, the best statuary of his time, and Anne Smyters, who had a most surprising genius for painting landscapes in miniature. Van Mander says that she painted a piece

representing a windmill, with the sails bent ; the miller appeared mounting the stairs, loaded with a sack ; upon the terrace where the mill was fixed was seen a cart and horse, and on the road several peasants : the whole was highly finished, and penciled with wonderful delicacy and neatness, and was also accurately distinct, yet so amazingly minute, that the surface might be covered with one grain of corn. Having been instructed in the principles of design and penciling by his parents, De Heere was placed under Francis Floris ; with whom he improved so expeditiously, as to become in some respects his equal, while in composition and invention he proved his superior. On quitting Floris, he travelled to France, where he was employed some years by the court in drawing designs for tapestry ; and while at Fontainebleau, he studied after the antique statues preserved in that palace, though he never made that improvement in his subsequent compositions which might have been expected from his genius. On his return home he painted a number of portraits with applause ; and he was remarkable for having so retentive a memory, that if he saw any person but once he could draw his likeness as well as if he had the model before his eyes. For the church of St. Peter at Ghent he painted an altar-piece, representing the Descent of the Holy Ghost ; and on the folding doors is a picture of the Last Supper. In the church of St. John is a painting of the Resurrection ; while the doors exhibit Christ and his Disciples at Emmaus, and his appearance in the garden to Mary Magdalen. In the reign of Queen Elizabeth, De Heere came to England, where he painted her majesty's portrait, and was much employed by the nobility. The picture of the queen is at Kensington. He died at Ghent in 1584. His manner was stiff, resembling that of his master, but in the colouring of the heads of his portraits there is a great deal of nature and clearness, and he is to be praised for his high finishing, as well as for giving a fulness to his draperies.

**HEFELE (—).** This artist was a native of Germany, and a soldier in the army of King William, but procured his discharge from the service, after which he settled in England, and died here in the reign of Queen Anne. His subjects were landscapes, flowers, and insects, which he drew in water colours.

**HEIL (DANIEL VAN).** He was born at Brussels in 1604, and studied after nature. As a painter of landscapes he had a great reputation ; but he discontinued those subjects for those of terror, such as conflagrations of cities, villages, or palaces ; which he represented with abundance of truth, and an awful exactness. The

pictures of this master are very frequent, and some of them are extremely well coloured, and freely and firmly penciled. Among his capital performances are the Destruction of Troy, the Burning of Sodom, and some excellent winter-pieces. He had a light touch, a natural tone of colouring, great variety in the scenes of his landscapes, and possessed a perfect knowledge of the *chiaroscuro*. He died in 1662.

**HEIL (JOHN BAPTIST VAN).** He was born at Brussels in 1609, and was the younger brother of Daniel Van Heil. He principally devoted himself to sacred and poetical subjects, but sometimes he painted portraits. His invention was fertile and lively; he had a good manner of penciling, and was accounted superior to either of his brothers. Several of his pictures are in the churches of his native city.

**HEIL (LEONARD VAN).** He was the brother of the preceding artists, and was born at Brussels in 1603. His subjects were flowers and insects, which he copied from nature, and described with the utmost exactness. He generally painted in a small size, but in an exquisite manner, and with a neat and delicate pencil. He was also an architect and an engraver.

**HEINS (—),** a German artist, who lived many years at Norwich, where he practised as a portrait painter and an engraver. His son, who was born at Norwich about 1740, became a better artist than his father, both in oil and miniature. He also engraved in a good style, but died young at Chelsea, in 1770.

**HEINTZ (JOSEPH).** This artist was a native of Berne, in Switzerland, but the time of his birth is unknown, nor are we made acquainted with the name of his instructor. He became, however, a good painter of history, and successfully imitated the style of Corregio. The Emperor Rodolphus II. invited him to Prague, and then sent him to Italy, where he improved himself greatly. On his return to Germany he painted several pictures of merit, particularly Jupiter and Leda; the Rape of Proserpine; and Diana and Actæon.

**HEISS (CHRISTOPHER ELIAS).** He was born at Memmingen, in Suabia, in 1670. Though he painted portraits well, he was mostly distinguished by his mezzotintos, which he executed on an uncommonly large scale, some of his plates being three feet high by two feet wide.

**HELMBREKER (THEODORE).** This painter was born at Haerlem in 1624. His father was a musician, and intended him for



the same profession ; but his genius leading him to painting, he was placed under Peter Grebber, on whose death he went to Italy, and at Venice found a generous patron in the Senator Lore-dano, for whom he executed several works. From thence he repaired to Rome, where also he met with a liberal protector in the Cardinal de Medici. Afterwards he visited Florence, Naples, and other cities, receiving every where marks of respect. Having thus improved himself by a long residence in the seat of the arts, he returned to Haerlem, yet could not be induced by the most importunate solicitations of his friends to continue there for any length of time, but went again to Rome, where he spent the principal part of his life. He had an excellent manner of painting ; his invention was lively ; his composition good ; his figures were designed with taste and elegance ; they had a fine expression, and good relief ; his subjects were disposed with singular judgment ; and his colouring was agreeable. His landscapes have abundance of truth, variety, and nature, producing a striking effect ; and the animals or figures are finished with a delicate and free pencil, and a skilful management of the chiaro-oscuro ; so that the harmony, variety, and spirit of his compositions, afford the eye singular pleasure. His genius qualified him not only to compose sacred subjects, which he always painted with success, but also conversations, fairs, beggars, and the marchings of troops. He sometimes painted in the style of Bamboccio, and was accounted not inferior to him ; but the tints of his colouring were rather more clear, especially those of his latter time. As he made Rome his residence for so many years, the Italians possess most of his performances, and value them so highly as to retain them in their own country ; for which reason his works are very rarely to be met with in any other part of Europe. He frequently painted in large, but his most admired pictures are those of the smaller size. At Rome, in the church of the Jesuits, is a noble landscape, in which is introduced the Temptation of Christ in the Desert. At Naples, in the refectory of the Jesuits' college, are three sacred subjects, admirably executed : Christ in the Garden ; Christ carrying his Cross ; and Christ crucified. At Amsterdam is an incomparable picture, representing a convent, of which the architecture is in the Italian taste, excellently designed and highly finished ; and before the building appear a number of men, women, and children, who are served with victuals by monks. The whole is admirably handled, with good expression, a free and neat pencil, and very agreeable colouring. Helmbreker died at Rome in 1694.

**HELMONT (MATTHEW VAN).** He was born at Brussels in 1653, but it is not mentioned by what master he was instructed ; yet it is supposed that he travelled through Italy, from the taste observable in his compositions. His subjects were markets, fairs, shops with fruits and vegetables, or the laboratories of chemists, in the Italian style. His works were very much prized by Louis XIV., for whom he painted some of his best pictures. He died at Antwerp in 1719.

**HELMONT (SEGRES JAMES VAN).** He was the son of the preceding, and born at Antwerp in 1683. His father took great pains in instructing him, and had the satisfaction to see him possessed of great abilities, at an age when others only begin to learn. The loss of this excellent parent was irreparable, but young Helmont did not relax in his application after that melancholy event, neither did he seek any other tutor ; but, by the knowledge which he had already acquired, and by the strength of his genius, he was enabled to study nature, and to improve himself by designing after the noblest models, of which the city of Brussels afforded him an ample number. His compositions are in the grand style ; his colouring is true, his design correct, and among the Flemish artists he is considered as a painter of distinction. The great altar-piece in the church of the Carmelites at Brussels is accounted one of his most capital performances ; the subject is Elijah's Triumph over the Priests of Baal. In the church of St. Mary Magdalen, in the same city, is another fine picture by him, of the Martyrdom of St. Barbara ; and in that of St. Michael is the Triumph of David. He died at Brussels in 1726.

**HELST (BARTHOLOMEW VANDER).** He was born at Haerlem in 1613, and was accounted one of the best portrait painters of his time. He sometimes employed his pencil on historical subjects, and the landscapes which he introduced into those compositions are always in a good taste, and designed with great truth and nature. But his chief merit consisted in portraits, which he designed in an agreeable style, with a light, free touch, and a mellow pencil, with broad draperies and beautiful colouring. Many of his countrymen do not hesitate to compare him with Vandyck : but when the works of both are impartially compared, they cannot certainly be admitted to stand in any degree of competition. Several paintings of Vander Helst are to be seen at Amsterdam, which are exceedingly admired ; one of the most capital is in the Chamber of Justice in the town-house, and re-

presents the principal officers of the train-bands, as large as life; the carnations, attitudes, and draperies, are finely designed and executed; the local colours are good, and the ornaments, with the vases of gold and silver, are delicately finished, and imitated to great perfection. Sir Godfrey Kneller was profuse in his commendation of this painting, and a better judge, Sir Joshua Reynolds, says, "that this is perhaps the finest picture of portraits in the world; comprehending more of those qualities which make a perfect portrait than any other I have seen; they are correctly drawn, both heads and figures, and well coloured, and have great variety of action, characters, and countenances; and those so lively, and truly expressing what they are about, that the spectator has nothing to wish for." Vander Helst died at Amsterdam in 1670.

**HEMMELINCK (JOHN).** He was born at Damme, near Bruges, about 1450. We are not told who was his master, but a curious circumstance is related of his personal history. Being of a wild character, he enlisted for a soldier, and happening to fall sick, he was taken into the hospital of St. John at Bruges. Here he was brought to repentance, and when he recovered, he communicated his profession to the fraternity, offering at the same time to paint a picture for their chapel. His proposal was accepted, and he accordingly painted an altar-piece, the subject of which was the Nativity, with the Adoration of the Shepherds; and on the folding doors were representations of the Infant in the Cradle; and the Presentation in the Temple. This fine performance is dated 1479, and is still held in great veneration. In the chapel of St. Julian he painted a picture of St. Christopher, which in the late revolution was carried to France.

**HEMMESSEN (JOHN VAN).** This Flemish painter lived about the year 1550. He studied at Rome, and was such a diligent imitator of Leonardo da Vinci, that many of his pictures, especially those of children, have been mistaken for the works of that master. In the Dusseldorf gallery is an *Ecce Homo*, painted by Van Hemmessen in 1544; and in the Louvre is another picture of Tobit restoring Sight to his Father.

**HEMSKERCK (MARTIN).** The real name of this painter was *Van Veen*, but he obtained that of Hemskerck from the place of his birth, a village near Haerlem. He was born in 1498, and was first instructed by John Lucas; but afterwards became a disciple of John Schoreel. His beginnings were unpromising and heavy; yet, by industry and assiduity he over-

came every difficulty and discouragement, and obtained the character of being a very considerable artist. On quitting Schoreel, he imitated the manner of that painter entirely, and finished a picture for the chapel of the artists at Haerlem, representing St. Luke painting the portrait of the Virgin, which was so exactly in his style, that it seemed impossible to determine whether it had not really been executed by that master. After this he went to Rome, where he applied to the study of the antique, and the works of Michel Angelo Buonarroti, and he also copied many of the ruins in the environs of that city, intending those designs for his future compositions. After an application of three years he returned to his native country, with a perfect change of his manner, though by many able judges his early style after Schoreel was preferred to his latter; the muscular parts not being expressed so sharp in his first designs as they were afterwards. His invention was fruitful, which qualified him to paint all kinds of subjects; and his design, though dry, was easy and learned. His composition was good, and he was fond of introducing pieces of architecture in his back-grounds; but he wanted grace in the countenances of his figures, and in the airs of his heads; the muscles of the body were abundantly too hard and dry, especially in the naked; his figures are generally too long, his draperies heavy, and his works sufficiently prove that he had little or no knowledge of the *chiaro-oscuro*. One of his principal works is an altar-piece at Amsterdam, the subject of which is the Crucifixion, and on the folding doors are representations of the several parts of the history of the Passion. Hemskerck was also an engraver, but his prints are more valued for their rarity than beauty; yet Michel Angelo is said to have prized one of them highly. This artist died in 1574.

HEMSKERCK (EGBERT), called the *Old*. This painter was born at Haerlem about 1610; but it is not known under whom he received his education. The taste of his compositions was low, for he took his subjects from nature, and persons of mean occupations employed in low pursuits, whose figure, dress, actions, and manners furnished the imagination with no ideas of elegance; and he studied no farther than to express the variety of humours observable in the characters of that class of people with whom he was most conversant. To study nature in its undisguised appearances, and to trace every passion of the human mind in the lineaments of the face and the attitudes of the body, seems to have been the utmost of his ambition; for which purpose he frequented

inns, taverns, gaming-houses, fairs, feasts, or merry-makings ; and by that means acquired a surprising power of expressing every incident that promoted mirth or amusement. He designed and drew correctly, his colouring is natural and transparent, and his pictures have a strong effect, from his management of the *chiaro-oscuro*. His touch is free, firm, and full of spirit, and his expression admirable. Some of his pictures appear rather too dark, particularly in the back-grounds, though perhaps that defect was occasioned by the colours having changed from their original tint, or from the bad treatment of unskilful cleaners and varnishers. But his genuine works, when well preserved, have a clearness and force equal to any of the Flemish artists. The reputation of Hemsckerck hath excited so great a number of painters either to imitate his manner or to copy his works, that many fictitious pictures are sold for his performances. A picture of a Sick Woman, in the possession of the author of this book, affords a proof of the merit of Hemsckerck. The patient is represented in her bed-chamber, attended by a nurse, a boy in great affliction, and a physician examining a urinal. The back-ground is clear, the perspective and furniture very exact, and the principal figure is unusually bright. On the right hand is the bed, at the side of which the woman is placed in an elbow-chair, resting her hands on its arms. Sickness and pain appear in the limbs, and the whole body expresses feebleness and lassitude. Her form is designed in a style superior to the Flemish taste ; it is easy, elegant, and graceful, and she turns her eyes with a melancholy anxiety on the doctor, as if waiting his opinion, and at the same time dreading it. The light is judiciously thrown on the principal figures, and the limbs and attitude of the woman are worthy of any artist of the Roman school. He died about 1680.

HEMSKERCK (EGBERT), called the *Young*. He is supposed to have been the son of the preceding, and was born at Haerlem in 1645. He studied under Peter Grebber, but imitated the manner of Brouwer, and the elder Hemsckerck. He quitted his own country to settle in London, where for a long time his pictures were highly esteemed, though now they are much sunk in value. He had great humour, with a lively imagination, which caused him to delight in wild, fanciful, and uncommon subjects ; such as the nocturnal intercourse of witches, devils, and spectres, and the temptations of St. Anthony. He also painted drunken scenes and rural sports, which he represented in a very spirited manner. His drawing was tolerably correct, and in some of his

compositions extremely good; but though his colouring was generally commendable, it sometimes appears disagreeable by its foulness. It was customary with Hemskerck to introduce his own portrait among the droll scenes and conversations which he designed; and for that purpose he had always a small looking-glass placed near his easel, though his countenance was far from being handsome. He died in London in 1704.

**HENRIET (ISRAEL).** This French painter was born at Nancy in 1607. He was the son of Claude Henriet, an ordinary artist, from whom he learned the rudiments of his art; after which he went to Italy, and studied under Antonio Tempesta. He then returned to France, and settled at Paris; but not succeeding as a painter, he turned printseller and engraver. His talent lay in landscape and views. He died in 1661.

**HERDER (—).** This Dutch artist was born at Groningen in 1550. He went to Italy, and improved himself at Rome, by studying the works of the best masters; after which he returned to Groningen, where he practised as a painter of history with some reputation, and died there in 1609.

**HERREGOUTS (HENRY).** He was born at Mechlin in 1666, and learned the principles of painting in his native city; but formed his manner by studying the works of the best masters, and improving his knowledge after nature. In his compositions he showed a fertile invention and a ready genius; his style of painting was grand, his design full of spirit, and his colouring agreeable. His figures had expression and character, and his draperies were easy and natural; he painted with great freedom of pencil, and his touch was broad and firm. His general subjects were designed in a large size, and in some of his compositions the figures were much larger than life. He was frequently employed to insert the figures in the landscapes of other artists, particularly those of John Asselyn. Most of the churches at Antwerp, Louvain, and Bruges, are adorned with the paintings of this master; but his most capital performance is in the church of St. Anne, in the latter city, the subject of which is the Last Judgment; and the composition and execution are sufficient evidence of the merit of the painter. In the cathedral at Antwerp he painted the martyrdom of St. Matthew, in a style of colouring resembling Vanduyck. He died in that city in 1724.

**HERREGOUTS (JOHN BAPTIST).** He was the son of the last mentioned artist, and was born in 1700. He painted historical

subjects in the style of his father, but in an inferior degree. His best works are the Virgin and Child, in the church of St. Anne at Bruges; the Presentation in the Temple, in that of the Carmelites; and the Virgin and Saints, in the same church. He also etched some prints in a pleasing manner.

**HERRERA (FRANCESCO DE).** This Spanish artist, who is called the *Elder*, was born at Seville in 1576. He studied under Luigi Fernandez, and had the honour of reforming the insipid style of his country. His colouring was transparent and bold, and his figures had great force of relief. One of his best works is a picture of the Last Judgment, in the church of San Bernardo, at Seville. He painted a number of frescoes also at Madrid for the churches; besides which he excelled in representing fairs, markets, and carnivals. Herrera etched some plates from his own designs; and to his other qualifications he added those of being an excellent architect and sculptor. He died in 1656.

**HERRERA (FRANCESCO).** He was the son of the preceding, and was born at Seville in 1622. After studying under his father, he went for improvement to Rome, and at the end of six years returned to Seville, where he became sub-director of the academy; but not succeeding to the presidentship, which was conferred upon Murillo, he went to Madrid, and became painter to the king. His chief performances are in that city, where he died in 1685. Besides historical compositions, he painted flowers and fish, on which last account he was called by the Italians *Il Spagnuolo degli Pesci*.

**HERRERA (DON SEBASTIAN DE).** This artist was born at Madrid in 1610, and had Alonso Cano for his instructor. He became a good painter of history and portrait; besides which, he was an excellent sculptor and architect. He died at Madrid in 1671.

**HEUSCH (WILLIAM DE).** He was born in 1638 at Utrecht, where he learned the rudiments of painting, but went early to Rome, and became the disciple of John Both, under whom he made a great proficiency. He adhered to the beautiful manner of his master, not only in the tints of his colouring, but also in the handling, and agreeable choice of his subjects. He designed after nature, and sketched views of the Rhine and the Tiber, of Frescati and Tivoli, from which he composed his landscapes, always representing such scenes and situations as were uncommonly

striking and beautiful; so that his pictures were exceedingly admired in Rome, and bought at large prices. He enriched his landscapes with excellent figures, and animals of different kinds, which were elegantly designed, and finished with neatness; and he generally chose for his subjects, huntings, harvest scenes, and shepherds and villagers employed in different occupations or amusements. He died at Utrecht in 1702.

**HEUSCH (JACOB DE).** This painter was nephew to William de Heusch, and was born at Utrecht in 1657. He was instructed by his uncle, whom he very much resembled in his taste of design, touch, and colouring, so that there was hardly any perceptible difference in their works. When he had for some time painted in this style, he went to Rome, and there attended the academy to improve himself in drawing and design. He also studied the works of the great masters, examining their perfections and defects; but preferring Salvator Rosa, he fixed on him for his model, particularly in his small figures; and to impress on his mind strong ideas of that master's manner of design, he viewed every scene around Rome and its neighbouring villages. At last he surpassed his uncle, and his works were eagerly bought by persons of the best taste in Rome and Venice. His landscapes are faithful representations of nature; his sites are agreeably chosen; the grounds and trees well coloured, and touched with freedom; and the figures, sheep, oxen, and other animals, are designed with abundance of truth, correctness, and spirit. He also etched some plates from his own designs in a pleasing style. He died in 1701.

**HEUSCH (ABRAHAM DE).** He was born at Utrecht about 1650, and was instructed by Christian Striep. His favourite subjects were plants, insects, serpents, and reptiles; all which he copied from nature with singular neatness and truth. It is impossible to behold such exactness of imitation and exquisite finishing as he bestowed on his pictures, without being astonished at his patience, as well as the skill which he showed in the disposition of his objects. His works however are scarce, as he spent much time in finishing them, and at last quitted painting for a commission in the navy. He executed some etchings after his own designs. Abraham de Heusch died at Leerdam in 1712.

**HEUVICK (GASPARD).** This Flemish artist was born at Oudenarde in 1550. At an early age he went to Italy, and became the scholar of Lorenzo Costa, by whose instructions he proved a good painter of history on a large scale for churches and other public buildings. He died in 1611.



**HEYDEN (JOHN VANDER).** This artist was born at Gorcum in 1637, and obtained his early knowledge of designing from an ordinary painter on glass; but his genius enabled him to improve, by studying after nature, and his taste directed him to the choice of subjects very rarely seen in such perfection as they have been represented by his pencil. He painted churches, palaces, ruins, and views of cities, with great precision; and added new beauties to them by the landscapes, trees, and lovely distances which he introduced. His pictures are finished with uncommon neatness and patience; and he painted his buildings so exactly, that even the stones or bricks may be counted. All his objects, however, form admirable masses of light and shadow; the *chiaro-oscuro* is well kept; the perspective is excellent; and the union and harmony preserved throughout. Though several painters have finished their works as highly, few have possessed, in an equal degree, the art of uniting mellowness with high finishing. Nothing appears laboured or servile, hard, stiff, or dry; but the more critically his paintings are examined, the more astonishment is excited by the taste and management observable through the whole. He painted a view of the Royal Exchange and Monument, in London; the Town-house, at Amsterdam; Rome, Cologne, and Delft; and many churches and palaces, which are filled with a multitude of figures, judiciously disposed. These figures were painted by Adrian Vandervelde till his death, and afterwards by Lingelbach. It is recorded of Vander Heyden, that he painted a Bible, lying open, only of the size of a man's palm, in which the writing was exceedingly small, and yet so clear, that every letter was distinctly legible. He etched some views from his own designs. He died in 1712.

**HIDALGO (JOSEPH GARCIA).** This Spanish artist was born at Murcia in 1656, and had successively for his instructors Matteo Gilarte, and Nicholas Vellacis. He next went to Rome, where he studied some time under Giacomo Brandi. On his return to Spain he settled at Madrid, and was much employed by Charles II., particularly in painting the cloisters of San Filipe del Real. When he died is unknown. He was the author of a work entitled "*Principios para estudiar el nobilissimo Arte de la Pintura*,"

**HIGHMORE (JOSEPH).** This painter was born in the parish of St. James, Garlick-hill, London, June 13, 1692, being the son of Edward Highmore, an eminent coal merchant. His uncle was serjeant-painter to King William, notwithstanding which it was thought proper by the family to overrule the inclination of Joseph

for the same profession, and he was articulated to an attorney. At his leisure hours, however, he applied to drawing, and the study of those sciences connected with the fine arts, as geometry and perspective, besides which he attended the anatomical lectures of Cheselden, and entered himself a member of the Painters' Academy in Great Queen-street, where he was noticed by Kneller, who used to call him "the young lawyer." On the expiration of his clerkship he adopted painting as a profession, with sufficient encouragement. He made the drawings for Cheselden's *Anatomy*, also those of the procession of the Knights of the Bath, on the revival of that order in 1725, which circumstance procured him considerable employment as a portrait painter. He drew the Duke of Richmond at full length, with his three esquires, in the costume of the Order of the Bath, and a view of Henry VII.'s chapel. He was also employed to paint the portrait of William, Duke of Cumberland, from which Smith scraped a mezzotinto. In 1732, Mr. Highmore made an excursion to the Continent, with the design of examining the Dusseldorf gallery, and two years afterwards he went with a similar view to Paris. In 1742, he painted the portraits of the Prince and Princess of Wales, besides others of the royal family. On the publication of Richardson's *Pamela*, he painted a set of pictures taken from that story, of which engravings were published. These brought him acquainted with Richardson, for whom he painted his portrait, and that of Dr. Young, which last is in All Souls College, Oxford, and is the only one ever drawn of that excellent poet. In 1754, Mr. Highmore published a *Critical Examination of the Paintings of Rubens on the Ceiling of the Banqueting House at Whitehall*. His principal historical pictures were Hagar and Ishmael, a present to the Foundling Hospital; the Good Samaritan; the Finding of Moses; the Harlowe Family, taken from *Clarissa*; the Graces unveiling Nature; the Clementina of Grandison; and the Queen, mother of Edward IV., with her younger son, taking shelter in Westminster Abbey. His principal literary work connected with the arts, is the *Practice of Perspective*, on the principles of Dr. Brook Taylor, published in 1763, in one volume, quarto. This ingenious and estimable man died March 9, 1780, and was buried in Canterbury cathedral. His abilities as an artist appear in his works, which are improved by time. His idea of beauty was of the highest kind, and his knowledge of perspective gave him great advantage in his family pieces. He could take a likeness by memory as well as by a sitting, of which there is a proof in his picture of the Duke of Lorraine, afterwards emperor; and those of George II., Queen Caroline, the two Miss Gunnings, &c.

**HILLIARD (NICHOLAS).** This English painter was born at Exeter in 1547. His father, Richard, was a gentleman of fortune, and served the office of sheriff of the county in 1580. Nicholas, being a younger son, was apprenticed to a goldsmith; but his inclination leading him to painting in miniature, he studied and copied the works of Hans Holbein, without having any instructor. He still carried on the business to which he had been bred, and by the interest of Sir Walter Raleigh, was appointed goldsmith, carver, and portrait painter to Queen Elizabeth, on which he settled in London, where he was much employed at court, and his works were greatly admired. The Queen sat to him several times, as also did most of her ladies. Dr. John Donne has thus celebrated the merit of this artist in his poem of the Storm:

“ An hand or eye,  
By Hilliard drawn, is worth a history  
By a worse painter made.”

The favour which he received from Elizabeth was continued by her successor, who appointed him by patent his principal drawer of small portraits, and embosser of medals in gold. But though Hilliard had merit, and was a studious imitator of Holbein, he could not acquire the force and manner of that great painter. He could not arrive at any strength of colouring; his carnations were always pale, and void of any variety of tints; yet his penciling was exceedingly neat, the jewels and ornaments of his portraits were expressed with lines incredibly slender, and even the hairs of the head and beard were almost distinctly to be counted. He was exact in describing the dress of the times, but he rarely attempted more than a head. His portrait of Mary Queen of Scots gained him universal applause. But one of his most capital pieces was a whole-length of Queen Elizabeth, in her robes, sitting on her throne; and two other pictures are mentioned in high terms of commendation, the one being the portrait of his father, and the other of himself. Hilliard was the instructor of Isaac Oliver.

**HIRE (LAURENCE DE LA).** He was born at Paris in 1606, and was educated, first by his father, Stephen de la Hire, an historical painter of some reputation, but afterwards he became a pupil of Simon Vouet. He was the only artist of his time in France who did not endeavour to imitate the style of that master, though the one which he assumed was not at all superior, and he continued a mannerist. His taste was but indifferent, and if it was more natural and finished than that of Vouet, it was still far from agreeable. His landscapes were the most pleasing of his

works, for he finished them with great care, but his figures were not natural, either in the airs of the heads, the contours of the limbs and bodies, or in the fingers, which were too long and contorted. The keeping in his pictures was exceedingly faulty, from an injudicious use of the aerial perspective; for, instead of making his objects apparently die away, the distances were involved in a confused mistiness, and his figures, in proportion as they receded from the base line, were clouded and indistinct. This defect rendered the works of De la Hire generally less estimable, though they are still commended by many of his countrymen. Among his best pictures are, the Entry of Christ into Jerusalem, and his appearance at the Sepulchre to the three Maries. He also etched some plates in a neat style. He died at Paris in 1656.

**HIRE (PHILIP DE LA).** He was the grandson of the preceding, and was born at Paris in 1677. It is uncertain under what master he studied, but he closely imitated the style of Watteau. He also painted the same kind of subjects with great success, and some of his pictures have considerable merit. After following painting for some time, he quitted that profession to study and practise physic. He died in 1719.

**HOARE (WILLIAM).** This ingenious artist was born at Eye, in Suffolk, about 1707. He received a liberal education, after which he was placed under Grisoni, an Italian painter in London, on leaving whom he went abroad, and at Rome attended the school of Francesco Imperiale, the disciple of Carlo Maratti. Here he formed an acquaintance with Pompeo Battoni, which ripened into a friendship that lasted through life. While at Rome, Mr. Hoare made many copies from the best works of the great painters, and at the expiration of nine years returned to London, enriched with knowledge, and furnished with designs. Finding little or no encouragement for historical painting, he had recourse to portrait, which he practised at Bath, where he was held in high esteem by the first persons of quality in the kingdom. He there painted an altar-piece of Our Saviour bearing the Cross, for the church of St. Michael, and for the Octagon chapel he did another, the subject of which was the Pool of Bethesda. He now turned his attention to crayon painting, which he carried to high perfection. On the formation of the Royal Academy he was chosen one of its first members, and was a constant exhibitor many years. He died in 1792, leaving several children, one of whom, the late Mr. Prince Hoare, was foreign secretary to the Royal Academy.

**HOBBEA (MINDERHOUT).** This eminent painter was born at Haerlem about 1629. He is said to have had Solomon Ruysdael for his master, but it is certain that he studied principally, if not wholly, after nature, sketching every scene that afforded him pleasure, and his choice was exceedingly picturesque. His grounds are always agreeably broken, and he was particularly fond of describing slopes diversified with shrubs, plants, or trees, which conducted the eye to some building, ruin, grove, or piece of water, and frequently to a delicate remote distance, every object perspectivevely contributing to delude our observation to that point. The forms of his trees are not unlike those of James Ruysdael, and in all his pictures he shows an admirable knowledge of the chiaro-oscuro. His colouring is extremely good, and his skies evidently show that he made nature his principal director, by the airy forms and graceful disposition of his clouds, as also by the peculiar tints, expressing the rising and setting of the sun, the morning and evening. His touch is light, free, and firm, and his pictures have a very striking effect, by the happy distribution of his light and shadow. In some of them he has happily introduced the solar beams penetrating the thick and umbrageous scenery of a forest, thereby illuminating the objects upon which the light falls with a beautiful effect. The figures which he designed are indifferent, but this was a defect common to Claude Lorraine and Gaspar Poussin, as well as to Hobbema; but the latter, conscious of his inability in that respect, admitted but few into his designs, and those he usually placed at a distance from the front line. Occasionally, however, he was assisted in this respect by Ostade, Teniers, Vandevelde, and other artists of eminence. The works of Hobbema are now exceedingly scarce, and a very fine landscape by him, the property of the late Mr. Edward Coxe, sold a few years ago for seven hundred pounds. He died at Haerlem in 1699.

**HODGES (WILLIAM).** He was born in London in 1744, and for some time was the scholar and assistant of Wilson, under whom he acquired a good taste for colouring, and great boldness of execution, but he was defective in his forms, and inaccurate in general design. When Captain Cook went on his second voyage of discovery, Hodges accepted the proposal of accompanying that great navigator as draughtsman, and in that capacity gave satisfaction to his employers. He next made a voyage to India, where, under the patronage of Warren Hastings, he drew a number of views of the local scenery in a grand and imposing style, from which en-

gravings were made, and published after his return to England. By some unfortunate speculations in commerce he lost his property, which depressed his spirits, and hastened his death in 1797.

**HOECK, or HOUK (JOHN VAN).** He was born at Antwerp in 1600, and, after receiving a liberal education, was placed under the direction of Rubens, in whose school he rose to high distinction, and became one of his best and most esteemed disciples. On leaving that great master he went to Italy, where he studied some years, and was much employed by the nobility in painting portraits. After his return to Flanders, he was invited by the Emperor Ferdinand II. to Vienna, where he was employed in painting the portraits of the imperial family, and in adorning the churches, convents, and cabinets of the nobility with a variety of excellent compositions. He next accompanied the Archduke Leopold to Brussels, as his principal painter, but died soon after, in 1650, universally regretted. His portraits were remarkable for their resemblance, and are deemed little inferior to those of Vandyck. His composition was good, his manner of designing ingenious, his colouring strong, clear, and natural, and his pencil, though delicate, was yet equal to the grandest works in which he was employed. The portraits of the Archduke Albert, and Isabella, in the cabinet of Prince Charles of Lorraine, at Brussels, are proofs of his merit in that style; and the altar-piece in the church of Notre Dame at Mechlin, representing a Dead Christ, with the figures of the Virgin, St. John, and Mary Magdalen, sufficiently evinces his genius for historical subjects.

**HOECK (ROBERT VAN).** He was born at Antwerp in 1609, but it is not known by whom he was instructed. However, he acquired distinction, and was favoured by the King of Spain, who appointed him surveyor of the fortifications in Flanders. The pictures which he painted were generally of a small size, with abundance of figures, and he particularly excelled in those subjects which admitted of introducing the greatest number of them, such as battles, plundering of villages, marchings of armies, or encampments. His works are estimable, his design is correct, his touch neat, and his colouring delicate. In all his compositions he designed an inconceivable multitude of figures in a small compass, so that it seemed difficult even to the eye to observe the variety, though, upon examination, they all appeared distinct and accurate. He also painted historical subjects, particularly twelve pictures of the Apostles, and the circumstances of the Martyrdom of each, for an abbey near Dunkirk. He died in 1668.

**HOEFNAGEL (GEORGE).** This painter was born at Antwerp in 1546. After learning the principles of design in his native place, he went to Italy, where he took drawings of the finest monuments of antiquity, and on his return to Antwerp published a volume of engravings from those designs. He next chose for the subjects of his pencil, animals, plants, and insects, which he executed in a spirited style. When Antwerp fell into the hands of the Spaniards, Hoefnagel fled to Bavaria, where he obtained the protection of the elector; but he was afterwards in the service of the Emperor Rodolph, who gave him a considerable pension. Hoefnagel was also an engraver, and, among other performances in that line, was a plan or view of Bristol, whence it should seem that he visited England. He died in 1600. His son *James* was also a good engraver.

**HOET (GERARD).** This painter was born at Bommel in 1648. His father was a glass painter, from whom he received his first instructions, but afterwards he became the pupil of Warnar Van Rysen, who had been a scholar of Poelemburg. In a short time, however, Gerard was obliged to leave that master, in consequence of the death of his father, whose business he was called upon to continue. In 1672, when the French took Bommel, he fled to the Hague, where he obtained employment, as he afterwards did at Amsterdam. From thence he went to Utrecht, and, on the restoration of peace, to France, but not meeting with encouragement there, he returned to the former city, where he fixed his residence, and experienced ample encouragement under the patronage of M. Van Zuylen. He there succeeded in establishing an academy, of which he was appointed director, and conducted it with great honour to himself and advantage to his pupils. He had a lively imagination, a ready invention, a fine genius for composition, and a strict adherence to costume. His manner of painting was clean and neat, and he was thoroughly master of the true principles of the chiaro-oscuro. His figures are designed with elegance, and drawn with correctness; his colouring is lively, natural, and full of harmony, from the judicious opposition of his light and shadow; his touch is light and firm, and his pictures have great transparence. His small easel paintings are delicate in the touch and the finishing, and his larger works are always pencilled with a freedom suitable to such grand compositions. In Holland, and also in England, several charming pictures of Hoet are preserved, some of them in the manner of Poelemburg, and others in the style of Karl du Jardin. He died in 1733.

**HOEY (JOHN DE).** This artist was born at Leyden in 1545. When young he went to France, where he studied the art of painting, and settled at Paris. Henry IV. esteemed him highly, appointed him superintendent of the royal collection of pictures, and valet of his bedchamber. He painted historical subjects with reputation. He died in 1615.

**HOFMAN (SAMUEL).** This artist was the son of a clergyman in the canton of Zurich, in Switzerland, and born in 1589. He studied, first in his own country, under Gotthard Ringli, and next in the school of Rubens at Antwerp. He made a rapid progress, and became equally eminent in history and portrait, but chiefly pursued the latter branch of the art. His style was noble, his colouring excellent, and his expression of character uncommonly striking. He also painted fruit, vegetables, dead game, fish, and culinary articles, in an admirable manner. He died at Frankfort on the Maine in 1648.

**HOGARTH (WILLIAM).** This original genius was descended from a family in Westmoreland; but his father was a schoolmaster in the Old Bailey, London, where this son was born, in 1697 or 1698. Though his father taught Latin, and published a book of exercises for the use of his school, it does not appear that he paid much attention to the education of William, who was at an early age apprenticed to an engraver of arms on plate. While in that employ, his genius for painting discovered itself in a remarkable manner. Going out one Sunday with some companions to Highgate, the weather being hot, they went into a public-house, where they had not been long before a quarrel arose between some persons in the same room. One of the disputants struck the other on the head with a quart pot, which cut him very much; and the blood running down the man's face, gave him a singular appearance. This, with the contortions of his countenance, afforded a striking object to Hogarth, who drew out his pencil, and sketched the scene in an exact and ludicrous manner. The first piece, however, which he executed as a painter, was a representation of Wanstead Assembly; and the figures therein were sketched from the life. The faces are said to have been faithful resemblances, and the colouring better than what appeared in his later performances. His first employment appears to have been the engraving of shop bills; and his next, the execution of prints for publications. As a painter, he seems to have begun with conversation pieces and portraits. At Ravenhill, in Essex, is a family picture by him, exhibiting Mr. Western, the owner of the



mansion, with his Mother, Chancellor Hoadley, Archdeacon Plumptre, Mr. Cole of Milton, and his curate, Mr. Henry Taylor. This picture was painted in 1736. Mr. Cole had also a whole-length portrait of Mr. Western in his academical dress, painted by Hogarth, who introduced a cat to indicate the place where the chimney stood. It was his practice to sketch on the spot any remarkable face that struck him; and one evening at the Bedford coffee-house, a friend observing him penciling something on the back of his nail, asked what it was, when Hogarth showed him the lineaments of a whimsical countenance then in the room. In the early part of his life, a nobleman, who was very ugly, sat to him for his portrait. Hogarth did him more justice than he wished, in consequence of which the picture was never demanded. The painter made several applications for his money, but without effect. At last he sent to his lordship the following note: "Mr. Hogarth's dutiful respects to Lord ———: finding that he does not mean to have the picture which was drawn for him, is informed again of Mr. H.'s necessity for the money; if, therefore, his lordship does not send for it in three days, it will be disposed of, with the addition of a tail, and other appendages, to Mr. Hare, the wild-beast man, Mr. Hogarth having given that gentleman a conditional promise of it for an exhibition, on his lordship's refusal." This had the desired effect: the money was sent; the picture taken home, and immediately consigned to the flames. In 1730, Hogarth married the only daughter of Sir James Thornhill, by whom he had no issue. This was a stolen match, and very much against the inclination of the lady's father. Soon after, however, when Hogarth began his *Harlot's Progress*, Lady Thornhill advised him to place some scenes of it in the way of his father-in-law. This was done, and when Sir James knew who had executed them, he was pleased, and said, "Very well; the man who can furnish representations like these, can maintain a wife without a portion." But after some time he became perfectly reconciled to the match, and proved very friendly to Hogarth, who occasionally furnished him with assistance. Not long after his marriage, Hogarth being intimate with Mr. Tyers, suggested to him the improvement of Vauxhall Gardens, of which that gentleman was proprietor, by embellishing them with paintings. The hint was adopted, and our artist, for his humorous sketches, was rewarded with a gold ticket of admission for himself and his friends. In 1733, the genius of Hogarth began to be publicly known by the publication of the third scene of his *Harlot's Progress*, which made him extremely popular. It was the complaint

of Du Bos, that no history painter had gone through a series of actions, and thus depicted the successive fortune of a character, from the cradle to the grave. What the critic wished to see, Hogarth performed. He launches his young adventurer as a simple girl into the world, and conducts her through all the vicissitudes of wretchedness to a premature death. This was painting to the understanding; and no artist before Hogarth ever made the pencil subservient to the purposes of moral instruction. Nor was his success confined to his figures. One of his excellencies consisted in what might be termed the furniture of his pieces; for as, in sublime representations, the less the trivial circumstances are permitted to direct the spectator's attention from the principal objects, the greater is their force; so, in scenes copied from familiar life, a proper variety of little images contributes to throw a degree of verisimilitude upon the whole. Thus, in the present instance, the rake's levee room, the nobleman's dining room, the apartments of husband and wife in *Marriage à la Mode*; the alderman's parlour, the bedchamber, and many others, are illustrative of the manners of the times. The novelty of Hogarth's performances soon tempted the needy artists and print-dealers to avail themselves of his designs, and to rob him of the profits, by obtruding miserable copies upon the public. To put a stop to these depredations, he procured an act of parliament to be passed, for the protection of designers and engravers, on the principle of literary copyright. In 1745, finding that, great as the sale of his prints might be, the public were not inclined to take his pictures off his hands, he had recourse to an auction for that purpose; but the scheme did not equal his expectations. In the same year he published his six prints of *Marriage à la Mode*. He had also projected a contrast to this, in a set of pictures representing a *Happy Marriage*. A design for the first of his plates was completed, but the work never went beyond it. Some idea of the painter's view may be formed from the account of what he executed. The time supposed was immediately after the return of the parties from church; the scene lay in the hall of an old country mansion: on one side the married couple were represented sitting; behind was a group of young friends, breaking a bride-cake over their heads. In front stood the father of the lady, grasping a bumper, and drinking to the future happiness of his children; by his side appeared a table covered with refreshments. Under the screen, several rustic musicians, with servants and tenants, were arranged. Through the arch by which the room was entered, the eye was led along into the kitchen, where, before a dripping-

pan, stood a well-fed divine, in his gown and cassock, with a watch in his hand, giving directions to a cook, who was employed in basting a haunch of venison. The clergyman and his associate were the most laboured parts of the picture; whence it has been ludicrously observed, that Hogarth, finding himself out of his element in the parlour, hastened in quest of ease and amusement to the kitchen. Soon after the piece of *Aix-la-Chapelle* in 1748, he went to France, but was taken into custody at Calais, while sketching a drawing of the gate of the town. His confinement however was short, but he was soon sent out of the country, which occasioned his print of "O the Roast Beef of Old England." In 1753, Hogarth appeared before the world as an author, in a quarto volume, entitled "The Analysis of Beauty," written with a view of fixing the fluctuating taste. In this performance he shows, by a variety of examples, that a curve is the line of beauty, and that round swelling figures are most pleasing to the eye; and the truth of this opinion has been supported and illustrated since, by many good writers on the subject. In the literary composition of this work he was assisted by Dr. Benjamin Hoadley, Dr. Thomas Morell, and the Rev. Mr. Townley. Hogarth had the common failing of most people who obtain wealth and eminence without a liberal education. He affected to despise every kind of knowledge which he did not possess. Having established his fame with little obligation to literature, he either conceived it to be needless, or decried it because it lay out of his reach. Till he commenced author he did not seem to have discovered that even spelling was a necessary qualification. Before the time of this publication, one of his common topics of discourse was the uselessness of books to an artist; and in his print of *Beer-street*, among other volumes consigned to the pastrycook, is "Turnbull on Ancient Painting;" a work which he should have understood before he condemned. Kneller was not fonder of flattery than Hogarth; and Horace Walpole obtained from him one of his scarcest performances, by as hyperbolical a compliment as ever was paid by Pope. The following story is well authenticated, and it is highly characteristic. Hogarth being at dinner with Cheselden and other company, was told that Freke, the surgeon, had said in the coffee-house, that Greene was as great a composer as Handel. "That fellow, Freke," replied Hogarth, "is always shooting his bolt absurdly! Handel is a giant in music; Greene is only a light Florimel kind of a composer." "Ay," said the other, "but Freke declared that you were as good a portrait painter as Vandyck." "There he was in the right," rejoined

Hogarth, "and so I am; give me my time, and let me choose my subject." Hogarth was the most absent of men. At table he would sometimes turn round his chair as if he had finished, and as suddenly he would turn about and commence eating again. He once directed a letter to Hoadley thus, "To the Doctor at Chelsea;" the epistle, however, luckily came to hand, and was preserved by the chancellor of Winchester as a pleasant memorial of his friend's inattention. Soon after he set up his carriage, he had occasion to pay a visit to the Lord Mayor. When he went the weather was fine; but while there, a violent shower came on, during which Hogarth was let out by a different door from the one which he entered, and seeing the rain, he began to call for a coach: none, however, appeared; and off he sallied for Leicester Fields, without bestowing a thought on his own carriage, till asked by Mrs. Hogarth where he had left it. A specimen of his propensity to merriment is observable in one of his cards, requesting the company of Dr. King to dine on a venison pasty at the Mitre tavern. Within a circle, to which a knife and fork are the supporters, the written part is contained. In the centre is a pie, with a mitre on the top of it; and the invitation concludes with these Greek letters, to—Eta, Beta, Pi. In one of the early exhibitions at Spring Gardens, a small picture by Hogarth made its appearance. It was painted for Lord Charlemont, and was entitled "Picquet, or Virtue in Danger," and shows a young lady, who during a *tête-à-tête* had just lost all her money and jewels to a handsome young officer. He is drawn in the act of offering her the contents of his hat, in which are bank notes, jewels, and trinkets, with the hope of exchanging them for another acquisition. Over the chimney is a time-piece, with a figure of Old Time, and this motto, *Nunc*. Hogarth has caught his heroine at this critical moment struggling with herself, and marked her feelings with uncommon success. In the Miser's Feast, Hogarth thought proper to pillory Sir Isaac Shard, a gentleman proverbially avaricious. The son of Sir Isaac, hearing this, called at the painter's to see the picture, and then asked whether that odd figure was intended for any particular person. Hogarth replied that it was thought to be very like one Sir Isaac Shard: upon which the visitor drew his sword, and slashed the canvas to tatters. Hogarth appeared in a great wrath, but the young gentleman justified what he had done, saying, that "this was a very unwarrantable licence; that he was the injured person's son; and that he was ready to defend any suit at law;" which, however, was never instituted. About the year 1757, Hogarth became serjeant-

painter to the king, on the resignation of his brother-in-law; and this was the only public favour or honour he ever received. The last memorable event in his life was his quarrel with Wilkes. When that mock patriot made a noise, Hogarth published his print of the Times, which produced a severe paper against him in the North Briton. On this the painter engraved a caricature of Wilkes's person; and then Churchill took up the cudgels, in an Epistle to Hogarth. The artist was not behindhand, but retorted in a caricature of Churchill, who was represented as a canonical bear, with a ragged staff and pot of porter. While this unequal conquest was carrying on, with little credit on either side, the health of Hogarth declined fast. In 1762, he complained of an inward pain, which continued till October 25, 1764, when he died at his house in Leicester Fields, from whence his remains were removed for interment to the churchyard at Chiswick. It may be justly said of this great artist, that all his powers of delighting were restrained to his pencil. Having been rarely admitted into polite circles, none of his asperities had been rubbed off by civil intercourse. The slightest contradiction transported him into a passion; and he had a ridiculous portion of vanity. Yet he was honest, liberal, and a most punctual paymaster. He made one essay at sculpture; for wanting a sign to distinguish his house in Leicester Fields, and thinking none more proper than the Golden Head, he made up out of a mass of cork, the bust of Vandyck, which he gilt, and placed over his door. When this fell into decay, he made another of Sir Isaac Newton. He likewise also modelled a resemblance of Vandyck in clay; which has also perished. There are three large pictures by Hogarth over the altar in the church of St. Mary Redcliff, at Bristol. Mr. Theodosius Forrest had a sketch in oil of Our Saviour, designed for a painting on glass; and several drawings descriptive of the accidents during a tour of five days. His favourite picture was Sigismonda, of which Lord Orford gives a ludicrous and severe description: "Not to mention the wretchedness of the colouring," says he, "it was the representation of a maudlin strumpet, just turned out of keeping, with her eyes red with rage and usquebaugh, tearing off the ornaments her keeper had given her. To add to the disgust raised by such vulgar expression, her fingers were blooded by her lover's heart that lay before her. None of the sober grief, no dignity of suppressed anguish, no involuntary tears, no settled meditation on the fate she meant to meet, no amorous warmth turned holy by despair; in short, all was wanting that should have been there; all was

there that such a story should have banished from a mind capable of conceiving such complicated woe." He set the price of four hundred pounds on it, and had it returned on his hands by the person for whom it was painted. His other pictures of the historical kind were Danae, and the Pool of Bethesda; to which similar objections may be made.

**HOLBEIN (HANS, OR JOHN).** This excellent artist was born, according to some accounts, at Basil in 1498; but Charles Patin places his birth three years earlier, thinking it improbable that he could have arrived at such perfection in painting as he showed in 1516, if he had been born in 1498. He learned the rudiments of painting from his father, John Holbein; but the superiority of his genius soon raised him above his master. He painted Our Saviour's Passion, in the town-house of Basil; and in the fish-market of the same town, a Dance of Peasants, and Death's Dance. These pieces procured the artist the friendship of Erasmus, who requested Holbein to draw his picture. Holbein, however, had neither elegance nor delicacy of manners, but was given to wine and revelling, for which he met with the following gentle rebuke from Erasmus. When that author published his *Moriæ Encomium*, or Panegyric upon Folly, he sent a copy of it to Holbein, who was so pleased with the descriptions of folly there given, that he designed them all in the margin; and where he had not room to draw the whole figures, he pasted a piece of paper to the leaves. He then returned the book to Erasmus, who seeing that he had represented an amorous fool by the figure of a fat Dutch lover, hugging his bottle and lass, wrote under it "Hans Holbein," and so sent it back to the painter. Holbein, to be revenged, drew the picture of Erasmus as a musty book-worm, who busied himself in scraping together old manuscripts, and wrote under it *Adagia*. An English nobleman seeing some of Holbein's performances at Basil, invited him to this country, where his art was in high esteem, and promised him great encouragement; but the painter was too much engaged in his pleasures to listen to the proposal. A few years after, however, moved by the necessities to which an increased family, and his own mismanagement, had reduced him, as well as by the persuasions of Erasmus, he consented to go to England; and the more readily, as he did not live on the happiest terms with his wife, who is said to have been a termagant. In his journey hither he stayed some days at Strasburg, and applying to a painter for work, was ordered to give a specimen of his skill. Holbein finished a piece with great care, and painted a fly upon

the most conspicuous part of it; after which he withdrew privately, and pursued his journey. When the painter returned home, he was astonished at the elegance of the drawing; and especially at the fly, which at first he took for a real one, and endeavoured to remove it with his hand. He then sent all over the city for his journeyman, who was now missing; but after many inquiries he found that he had been thus deceived by Holbein. This story has been somewhat differently told, as if the painting was a portrait for one of his patrons at Basil; but the effect was the same, for before he was discovered he had made his escape. After almost begging his way to England, he found an easy admittance to Sir Thomas More, having brought with him Erasmus's picture and letters recommendatory to that great man. Sir Thomas received him with joy, and kept him in his house between two and three years; during which time he drew the portrait of his patron, and the likenesses of many of his friends and relations. One day, Holbein happening to mention the nobleman who had some years before invited him to England, Sir Thomas was very solicitous to know who he was. Holbein replied that he had forgot his title, but remembered his face so well, that he thought he could draw his likeness; and this he did so strongly that the nobleman was immediately known by it. This peer some think was the Earl of Arundel, others the Earl of Surrey. The chancellor having now enriched his apartments with Holbein's productions, adopted the following method to introduce him to the king. He invited the monarch to an entertainment, and hung up all Holbein's pieces, disposed in the best order, in the great hall of the house. The king, upon his first entrance, was so charmed with the sight, that he asked whether such an artist were now alive, and to be had for money? On which Sir Thomas presented Holbein to his majesty, who immediately took him into his service, with a salary of two hundred florins. The king manifested the great value he had for him, and upon the death of Queen Jane, sent him into Flanders, to draw the picture of the Duchess Dowager of Milan, widow of Francis Sforza, whom the emperor had recommended to him for a fourth wife; but the king's defection from the see of Rome happening about that time, he rather chose to match with a protestant princess. Cromwell, then his prime minister (for Sir Thomas More had been removed and beheaded), proposed Anne of Cleves to him; but the king was not inclined to the match, till her picture, which Holbein had drawn, was presented to him; and in which she was represented as so very charming, that Henry immediately resolved to marry her; and

thus the painter was unwittingly the cause of the ruin of his patron, who lost his head not long after. A singular circumstance occurred to Holbein while at the English court, which had like to have proved of fatal consequence, if the king had not protected him. A nobleman of the first quality, out of curiosity, went one day to see him when he was drawing a figure after the life. Holbein, in answer, begged his lordship to defer the honour of his visit to another day; which the nobleman taking for an affront, broke open the door, and rudely went up stairs. Holbein hearing a noise, left his chamber, and meeting the lord at his door, fell into a passion, and pushed him backwards from the top of the stairs to the bottom. Reflection instantly gave him alarm, and escaping from the tumult he made the best of his way to the king. The nobleman, much hurt, was there soon after him; and upon opening his grievance, the king ordered Holbein to ask his pardon. But this only irritated the proud peer, who declared that he would not be satisfied till he had the plebeian's life. Upon this the king sternly replied, "My lord, you have not now to do with Holbein, but with me: whatever punishment you may contrive by way of revenge against him, shall assuredly be inflicted upon yourself: remember, that I can, whenever I please, make seven lords of seven ploughmen, but I cannot make one Holbein out of seven lords." Soon after the accession of George the Second, a noble collection of the drawings of Holbein was found in a bureau at Kensington, amounting to eighty-nine. These, which are of exquisite merit, have been admirably engraved by Bartolozzi, in a work published by John Chamberlain, F. R. A., which is one of the most interesting collections of portraits ever executed. Holbein painted equally well in oil, water-colours, and distemper, in large and in miniature: but he had never practised the latter method till his residence in England, when he learned it from Lucas Cornelisz, though he afterwards carried it to perfection. His paintings of that kind have all the force of oil colours, and are finished with the utmost delicacy. In general he painted on a green ground, but in his small pictures frequently on a blue. His invention was surprisingly fruitful, and often poetical; his execution remarkably quick, and his application indefatigable. His pencil was exceedingly tender, his colouring had force, he finished his pictures with exquisite neatness, and his carnations were life itself. His genuine works are always to be distinguished by the fine round imitation of flesh visible in his portraits. As an historical painter, he is not so much known in England as on



the Continent. He executed, however, two compositions for the Steelyard Company; and Taddeo Zuccherò was so charmed with them, that he took copies of them in Indian ink. For the Company of Surgeons he painted a noble picture, representing Henry VIII. incorporating that body by a royal charter; and in the hall of Bridewell is another fine piece of Edward VI. granting that palace to the Lord Mayor of London for an hospital. At Basle is a picture on wood of a Dead Christ, dated 1521, besides the paintings already noticed in the former part of this article. Holbein was also an engraver on wood, which art he practised at the early age of thirteen. His most celebrated performances in this line are fifty-three prints of Death's Dance, and ninety small cuts of subjects taken from the Bible. Holbein painted with his left hand, which Horace Walpole, on mere conjecture, takes upon him to doubt, though the fact is supported by unquestionable authority. In the Florentine gallery are the portraits of Holbein, Luther, Sir Thomas More, and Richard Southwell, all painted by this master; and in the royal cabinet of France, besides several portraits, there is an historical subject by Holbein, representing the Sacrifice of Abraham, which is a fine performance. Holbein's designs of our Saviour's Passion came into the hands of Rubens, and are now in the possession of William Young Ottley, Esq. who has caused them to be engraved. Holbein died of the plague, in London, in 1554.

**HOLLAND (SIR NATHANIEL).** This artist was the third son of Mr. Dance, the city surveyor, who built the Mansion House, and died in 1768. The subject of this article was born in 1730, and studied under Francis Hayman; after which he visited Rome, where he painted landscapes and portraits. On his return to England he practised his profession with great credit, till his marriage with Mrs. Dummer, a Hampshire heiress of great fortune. He afterwards changed his name to Holland, but was by no means anxious to obliterate the recollection of his original profession, as he was in the habit of sending, as an amateur, to the successive exhibitions of the Royal Academy, subjects of landscapes, which would have done honour to any artist. A report which had been circulated, of his endeavouring to purchase, for the purpose of destroying, the early productions of his pencil, has been contradicted from the best authority. He represented the borough of East Grinstead in parliament for many years, and in 1800 was created a baronet. He died suddenly at Winchester

in 1811. His fine painting of *Timon of Athens* is at Buckingham House. There is a fine engraving of this, as well as of his painting of *Garrick*, and of the portrait of *Omai*.

**HOLSTEIN (CORNELIUS).** He was born at Haerlem in 1653. His father was Peter Holstein, a painter on glass, by whose instruction he became an artist of considerable eminence. Among his best pictures, Houbraken mentions one of the *Triumph of Bacchus*; and several naked figures, particularly boys, which he describes as being well composed, correctly drawn, and pleasingly coloured. The same writer also notices the ceiling of the treasury at Amsterdam as exceedingly well designed and painted. Holstein engraved some plates from his own pictures and those of others. He died in 1691.

**HOLZER (JOHN).** This artist was born at Burgriess, in the Tyrol, in 1708. He was instructed by Bergmuller, at Augsburg, and became a good painter of history, chiefly in fresco, for the public buildings of the latter city. He also etched some spirited prints from his own designs, and those of other artists, particularly his master Bergmuller.

**HONDEKOETER (GILES).** He was born at Utrecht in 1583, and imitated the style and manner of colouring of Roland Savery and David Vinckenbooms; but studied after nature those views which he intended for his landscapes. The forms and foliage of his trees are more in the taste of Vinckenbooms than of Savery, but well handled, and firmly penciled, though sometimes too brown or yellow. He also painted fowls with truth and exactness; and frequently filled his small landscapes with no other objects; but he finished them highly, and with great transparency of colouring.

**HONDEKOETER (GYSBRECHT).** He was born at Utrecht in 1613, and was the son of Giles Hondekoeter, from whom he learned design and colouring. The subjects he painted were domestic fowls, which he described in a lively and strong manner, giving his objects agreeable attitudes, and colouring them exactly after nature. The works of this master are often passed for those of his son, to which they are greatly inferior. He died in 1653.

**HONDEKOETER (MELCHIOR).** He was the son of the preceding, and was born at Utrecht in 1636. He chose the same subjects, but in his manner of painting them surpassed not only his master, but even the best of his contemporaries. Till he was

seventeen years of age, he practised under the direction of his father, and accustomed himself to paint several sorts of birds, particularly cocks, hens, ducks, chickens, and peacocks, which he depicted in an elegant variety of actions. After the death of his father, he received some instructions from his uncle John Baptist Weenix ; but his principal guide was nature, which enabled him to give to every animal great truth, force, expression, and life. His pencil was neat and delicate ; his touch light, his colouring transparent, and the feathers of his fowls were expressed with a swelling softness, that agreeably deceived the eye of the spectator. He is said to have trained up a cock to stand in any attitude he wanted ; and it was his custom to place this bird near his easel, so that, at the motion of his hand, the creature would fix itself in the proper posture, and continue in it without alteration for several hours. The landscapes which he introduced as the back grounds of his pictures are well adapted, admirably finished, and harmonize perfectly with his subjects, to which they give additional beauty. His touch was singular, in imitating the natural plumage of the fowls he painted, which not only produced a charming effect, but also may prove serviceable to the observer, in assisting him to ascertain the genuine pictures of this master. The works of Hondelcoeter are in great estimation, and generally obtain a large price. He died in 1695.

**HONDIUS (ABRAHAM).** This painter was born at Rotterdam in 1638, though Descamps, without authority, fixes his birth in 1650. He appears to have been an universal master, painting with equal readiness landscapes, animals of all kinds, particularly dogs, huntings of wild beasts, as boars, deer, wolves, and foxes ; but he also represented conversations and fowls, though his favourite subjects were of the chase. His manner was peculiar to himself, being bold and free, and, except Rubens and Snyders, few have painted animals in a nobler style, or with more spirit. There is great fire in his compositions, but his colouring is often extravagant, and his drawing incorrect. In general his penciling was harsh, and he delighted in a fiery tint ; yet some of his small pictures are neatly finished. There is a great inequality in his works, some being abundantly superior to others ; but there is scarcely any artist whose compositions are so easily distinguishable as those of Hondius, by certain particularities in his touch, taste of design, and colouring. His pictures of dogs are much admired, especially one in which he represented thirty different species of those animals, all well designed, and each animal cha-

characterized with some peculiar air, action, expression, or attitude. As Hondius suffered much from the gout, his latter works are more negligently executed than those which he finished in his early days. His most capital picture is the Burning of Troy, in which are numerous figures, many of them well designed, and disposed with judgment. Houbraken also mentions a candlelight by him, in which appeared a fine opposition of light and shadow, and the figures were extremely well designed and coloured. Hondius lived many years in London, and died there in 1695. He executed some etchings in a very spirited style, but they are very scarce.

**HONE (NATHANIEL).** This painter was a native of Dublin. He came to England in the early part of life, and practised as an itinerant artist in several parts of the country, particularly York, where he married a person of some property. A short time after this he settled in London, and continued to follow his profession with reputation, both as a painter in oil and in miniature, but chiefly in enamel; and after the death of Zincke, he ranked among the first artists of his day in that branch. He was chosen a member of the Royal Academy at its first institution; but took offence at one of his pictures, intended as a satire on Sir Joshua Reynolds, being rejected from the exhibition. Another was also objected to, as containing a very profane allusion, which he altered with a substance easily washed away, and the picture was again brought forth to public view, in its original state, at an exhibition of his own in 1775. As a painter in oil, he was by no means an inferior artist, yet the colouring of his pictures was too red for the carnations, and the shadows were not sufficiently clear. He died August 14, 1784.

**HONTHORST (GERARD).** He was born at Utrecht in 1592, and was the disciple of Abraham Bloemart, on leaving whom he travelled to Italy, and pursued his studies so happily as to be accounted one of the best artists of his time. He continued at Rome several years, being employed there by Prince Justiniani, and other persons of high rank. He excelled in representing figures by candlelight, which usually were as large as life, whence he obtained the name of *Gerardo dalle Notte*. Even Rubens professed himself an admirer of his paintings in that style; and Sandrart highly commends a picture of the Decollation of St. John by torchlight, which he saw at Rome, in the church of Madonna della Scala. He also mentions another, in the Justiniani gallery, the subject of which is Christ brought before Pilate. In this

composition, the light proceeding from the flambeau and torches produces an uncommon lustre and bold effect; and the figures are contrasted with admirable dignity of expression. Soon after his return to Holland, he visited London, and obtained the favour of Charles I. by several grand performances and portraits; especially by one allegorical picture, in which he represented the King and Queen in the characters of two deities, and the Duke of Buckingham as Mercury, introducing the liberal arts to that monarch and his consort. For this composition, which was both well drawn and coloured, the king presented him with three thousand florins, a service of plate for twelve persons, and a beautiful horse. Honthorst had afterwards the honour to instruct the Queen of Bohemia and her daughters in drawing. His pencil is free and firm, and his colouring has great force, though sometimes it is not pleasing, owing to the predominancy of the yellow and brown tints. Honthorst would have been a greater painter, if he had known how to give more grace and correctness to his figures. At his return from London to Holland, he adorned the pleasure-houses of the Prince of Orange with many poetical subjects, which he executed both in fresco and oil; but he was principally employed in painting portraits, to which he gave great expression, and extraordinary life and force, by broad masses of light contrasted by as strong shadows. He died in 1660. Honthorst etched a fine print of the Triumph of Neptune.

**HONTHORST (WILLIAM):** This painter, who was brother to Gerard Honthorst, was born at Utrecht in 1604. He also was instructed by Abraham Bloemart; but though he sometimes painted historical subjects, he excelled chiefly in portraits. He died in 1683.

**HOOFT (NICHOLAS).** This Dutch artist was born at the Hague in 1664. He studied first under Daniel Mytens, and next became successively the scholar of Doudyns and Terwesten. He excelled both in history and portrait, and was chosen director of the academy at the Hague, where he died in 1748.

**HOOGE (PETER DE).** This Dutch artist was born in 1648, and studied under Nicholas Berchem; but his manner came nearest to that of Mieris, Metz, and Slingelandt, although in the finishing of his pictures he did not arrive at the perfection of either of those great artists. The heads and hands of his figures have sometimes a degree of force, scarce unworthy of being compared to Vandyck; but though his touch is more broad and free than

that of either Metzsu or Mieris, he falls far short of their exquisite neatness. His pencil is light and firm, his design correct, and in good taste, as if he had been instructed in some celebrated school. His usual subjects were large apartments, and parties in conversation, in which the draperies of his figures were taken from the modes of the times, and his colouring was extremely good, natural, and strong. He had the peculiar excellence of representing the sun shining through a window, so as to produce a charming effect in illuminating the objects upon which it fell. He died in 1708.

**HOOGENBURG (JOHN).** This artist was born at Cologne in 1500, and died at Malmes in 1544. He was a good painter of history.

**HOOGSTADT (GERARD VAN).** This painter was born at Brussels in 1625; but it is not known who was his instructor. His works, however, show that he was an artist of considerable power in design and execution. Several of his pictures are in the churches of his native city, particularly some of the Passion in that of St. Gudule. He died in 1675.

**HOOGESTRAETEN (DIRK, or THEODORE VAN).** He was born at Antwerp in 1596, and at first was bred a goldsmith and engraver; but having gained the friendship of some Flemish painters, who instructed him in the rudiments of the art, he acquired such a proficiency, that he quitted his original profession, and devoted himself entirely to the pencil. He had a free manner of handling, and designed his subjects in a good taste, distinguishing himself above many of those artists who had been regularly educated. He painted historical subjects, but chiefly landscapes, which he designed after nature, and represented them with great truth and exactness. He died in 1640.

**HOOGESTRAETEN (SAMUEL VAN).** He was the son of the preceding, and was born at Dort in 1627. He learned the rudiments of the art from his father, who took all possible care of his education; and for his greater improvement placed him under Rembrandt. For some time he adhered to the manner of that master, particularly in his portraits, which he painted with success; but he disused it gradually, and adopted another, from which he never departed. In whatever subjects he saw others excel, he was solicitous to imitate them, and felt an ambition to arrive at an equal degree of eminence in every particular branch, whether landscapes, animals, architecture, calms at sea, storms,

fruit, or flowers. He was employed at Vienna by the emperor, to whom he presented three pictures: one a portrait; another Christ crowned with Thorns; and the third a piece of still life, highly finished; with which that monarch was so well pleased that he honoured him with a chain and medal of gold. From Germany he went to Rome, and after some time spent there for improvement, he visited England about 1663, and met with such encouragement as induced him to continue here a considerable time. Vertue saw a picture painted by him, representing objects of still life, among which was an English Almanac. In a few years he returned to Dort, where he died in 1678. His portraits were remarkable for good handling, for an agreeable likeness, and a good tone of colouring, as well as for retaining their original strength and lustre. The historical pictures of his hand are well designed, but the colour of his draperies is far from pleasing, and there is somewhat dry and stiff in his manner. One John *Van Hoogstraeten*, an historical painter, and a native of Holland, died at Vienna in 1688, at the age of forty.

**HOOGZAAT (JOHN).** He was born at Amsterdam in 1654, and studied under Gerard Lairese, being accounted one of the best artists formed in that school. Lairese was profuse in his praise, and recommended him to the favour of the principal persons of Holland; in consequence of which he was employed to paint the ceiling of the Burghers' hall at Amsterdam. He also performed several works for the palace of King William at Loo. His designs were correct, and the execution spirited. He died in 1712.

**HOPNER (JOHN).** This artist was descended from a German family, but was born in England in 1759. His style of portrait painting was founded upon that of Sir Joshua Reynolds; but he was not a servile imitator of that great master, nor of any other. What he borrowed he knew how to make his own by original graces; and, but for the narrowness of his circumstances, he might have risen to the highest eminence in his art. His natural genius led him to landscape painting, but prudence restrained him to portrait, as the only sure means of subsistence. Of his exquisite taste, however, in the former line, the back-grounds of his pictures afford an ample proof. In this department he resembled Gainsborough, as he also did in other respects. As a portrait painter he excelled in representing the female form and countenance, together with children. His colouring is natural, chaste, and powerful, and his tones are generally mellow and deep; his

pencilling is full, and his carnations fresh and transparent. Mr. Hoppner was a member of the Royal Academy, and very estimable in private life. He died January 23, 1810.

**HORBERG (PETER)**, a Swedish artist, the son of a Sudermanian peasant, was originally a shepherd. While employed in this occupation, he learned the violin without assistance, and amused himself with drawing on pieces of birch bark. Having heard of the Academy of Painting at Stockholm, he visited the Swedish capital, found patrons there, laboured assiduously, and became a painter of considerable reputation in his native country. In his latter days he obtained a pension from Gustavus IV. He died, at an advanced age, in 1814.

**HORFELIN (ANTONIO)**. This Spanish painter was born at Saragossa in 1587. He learned the principles of his art from his father Pedro, a painter of no repute. After this he went to Rome, where he principally directed his studies to the works of Buonarroto and Raffaele, by which he enlarged his ideas, and formed a noble manner of designing, as well as a richness of colouring. His chief work is a picture of St. Joseph in the Augustine monastery at Saragossa. He died in 1660.

**HORST (NICHOLAS VANDER)**. This artist was born at Antwerp in 1598, and studied under Rubens: after which he travelled to Italy, and on his return to Flanders settled at Brussels, where he practised historical and portrait painting with great credit. He became also one of the painters to the archduke, for whom he executed several works. He died in 1646.

**HORREBOUTS (GERARD)**. This Flemish artist was born at Ghent in 1498. In his style he resembled Holbein, whom he followed to England, and became painter to the court of Philip and Mary. He died there in 1558.

**HOSKINS (JOHN)**. Of this English artist no particulars are recorded, except that he lived in the reign of Charles I. and was for some years a painter of portraits in oil, but afterwards in miniature, in which he succeeded best. The king, the queen, and many of the nobility sat to him; and he had the satisfaction to form two distinguished disciples, Alexander and Samuel Cooper, who were his nephews. In the heads painted by Hoskins, there is a great character of nature and truth, but the carnations want variety of tints, and appear too much of a brick colour. Lord Orford, however, mentions one work of his, which he says may be accounted perfect: it is a portrait of a man, rather young, in



which he thinks the colouring equal to Oliver, and says that the hair is touched with exquisite freedom. John Hoskins died in 1664. He had a son, who also painted in miniature.

**HOUASSE (RENÉ ANTOINE).** This French painter was born at Paris in 1645. He was the disciple of Le Brun, and became a reputable painter of history. He was first a professor, and afterwards director of the academy at Rome; but died in his native city in 1710. His son *Michel Angelo Houasse* painted in the same style as his father and preceptor. He died at Arpajon in 1730.

**HOUBRACKEN (ARNOLD).** This ingenious artist was born at Dort in 1660. After receiving a good education, he was placed under William Van Drillenburgh, from whom he passed to the school of Samuel Van Hoogestraeten. He painted portraits and small pieces of historical subjects; but in the latter he had little merit, either for design or colouring. He came to England to copy the portraits of Vandyck. Houbraken was also an engraver, but he is best known by his great theatre of the Dutch and Flemish painters, with their portraits, 3 vols. folio. He died at Amsterdam in 1719. He was the father of *Jacob Houbraken*, the celebrated engraver.

**HOUSEMAN, or HUYSMAN (CORNELIUS).** He was born at Antwerp in 1648, but lived mostly at Mechlin, for which reason he is distinguished by the appellation of *Houseman of Mechlin*. When young he lost his father, who was an architect; upon which his uncle placed him with Gaspar de Witt, but while under the direction of that master, happening to see some of the works of Artois, they affected him to such a degree, that he went to Brussels and became his pupil. However, he made nature his guide, and studied very much in the forest of Soignes, where he sketched a number of beautiful views. Having completed his engagement at Brussels, he returned to Mechlin, where he was held in high esteem as a landscape painter. Vander Meulen was so struck with his performances, that he endeavoured to draw him to Paris; but Houseman declined all his offers, and continued at Mechlin till his death, which happened in 1727. Houseman is considered as one of the best among the Flemish painters of landscape; his style is much in the Italian taste; his colouring is bold, his touch free and excellent, and in most of his pictures he is fond of introducing a strong warm mass of light breaking on some part of his fore-ground, which is usually enriched with plants and

herbage. He always painted the figures and animals in his own landscapes, and designed them so well, that he was frequently employed by Minderhout, Achtschellings, and Artois, to adorn their works in the same manner. He likewise painted the landscapes in the back-grounds of historical pictures for other artists of eminence. In all his compositions he produced a fine effect, by a judicious opposition of his lights and shadows, and he had a remarkable skill in representing the hilly grounds, or distant mountains. His buildings, trees, and skies were all copied from nature, and will always afford pleasure, as having abundance of truth and excellent penciling.

HOUSEMAN, or HUYSMAN (JAMES). He was born at Antwerp in 1656, and studied under Giles Backereel. But that artist being persecuted by the Jesuits, and obliged to fly his country, Houseman went to England, and painted both history and portrait, in which last he was a successful rival of Lely, and among the Beauties, at Windsor, is the portrait of a lady, equal to any of that popular artist. He also painted a fine portrait of the Duchess of Richmond; but the one which he most admired himself was that of Catherine of Portugal, queen of Charles II. Houseman also painted the altar-piece in the queen's chapel at St. James's. He excelled in the representation of Cupids. He died in London in 1696.

HOWITT (SAMUEL). This self-taught artist was distinguished by his skill in the representation of wild animals, and the huntings of them, which he designed and executed with great accuracy and spirit. He also etched several prints from his own drawings of sports, in a free and animated style. He died suddenly, in Somerset's-town, in 1822.

HUBER (JOHN RODOLPH). He was born at Basle, in Switzerland, in 1668, and learned the rudiments of the art from Gaspar Meyer, whom he soon surpassed, and then became the scholar of Joseph Werner, upon which he changed his early manner, and, by studying after the antique, proved a good designer. At the age of nineteen he went to Italy, and stopped first at Mantua, where he copied the works of Giulio Romano. At Verona and Venice he studied Titian, and while in the latter city became intimate with Tempesta, for whom he painted the figures in his landscapes. He also copied many of the works of Bassan, Titian, Tintoretto, and Paolo Veronese, during three years which he spent with Tempesta; and he likewise critically observed the peculiarity

of taste, colouring, or pencil, which constituted the excellence of each. From Venice he visited Rome, where he improved still more by the productions of Raffaele, Guido, and Caracci. Here also he obtained the friendship of Carlo Maratti, who, pleased with his manner of colouring and design, took a delight in assisting him with his advice, and observing him inclined to paint portraits in miniature, dissuaded him from it, and recommended him to adopt works of a nobler character. After a residence of six years at Rome, which he spent in designing the antiques, attending the academy, and pursuing his studies with unwearied diligence, he returned to his native city, where his merit soon procured him distinction. His first remarkable work was a family-piece for the Margrave of Durlach, of a large size, by which he gained great applause, and his reputation was spread through all Germany. In 1696 he was employed by the Duke of Wirtemberg in several historical compositions for his grand apartments; and there was hardly a Prince in Germany who did not seem solicitous to possess some of his performances. Huber painted three thousand and sixty-five portraits, besides a great number of historical pictures, all finished by his own hand; so that, on account of his facility, he was called the Tintoret of Switzerland. His colouring is bold and strong, his touch light, and he had great freedom and readiness of hand. Yet, among his paintings, there are several of very inferior merit, which was probably occasioned by the prodigious number which he executed. He designed correctly, and the vigour of his genius continued to the last year of his life, which ended in 1748.

**HUDSON (THOMAS).** This artist was born in Devonshire in 1701. He was the scholar and son-in-law of Richardson, and enjoyed for many years the chief business of portrait painting in the metropolis, after the death of Jervas and his master. He was indeed opposed by Vanloo and Liotard, but nothing could shake the popularity of the English painter among the country gentlemen, who were fond of his honest similitudes, and with the fair tie-wigs, blue velvet coats, and white satin waistcoats, which he liberally bestowed on his customers. Reynolds was his pupil, and on the rising of that star, Hudson prudently retired to his villa, near Twickenham, where he died, contented and rich, in 1779.

**HUGFORD (IGNAZIO).** This artist was either an Englishman, or born of English parents, who lived at Florence. He painted an altar-piece for the church of St. Felicite in that city, representing the angel Raphael; besides which, he has some pictures

in the ducal gallery; but most of his works are at the Vallombrosa at Forli, where he had a brother, who was a monk of that house, and had also a talent for painting. Ignazio died at Florence in 1778.

**HUGTENBURGH (JAMES VAN).** He was born at Haerlem in 1639, and studied under Nicholas Berchem: after which he went to Rome, where his talents as a landscape painter were highly prized. He died in the prime of life.

**HUGTENBURGH (JOHN VAN),** the younger brother of the preceding, was born at Haerlem in 1646. After receiving some instruction from his father, he became the scholar of John Wyck, on leaving whom he went to his brother in Italy, but when he lost that valuable assistant in his studies, he returned to Holland by the way of Paris, where he spent some time with Vander Meulen, to whom he was indebted for much valuable instruction. On his arrival at Haerlem he obtained considerable employment; and such was his reputation, that Prince Eugene engaged him to paint the battles and sieges in which he and the Duke of Marlborough had commanded in conjunction. In 1711, Hugtenburgh was invited to the court of the Elector Palatine, for whom he painted several pictures, and was rewarded with a chain and medal of gold. This artist had an elegant taste of composition and design; he studied nature accurately, and not only gave correctness to his figures and cattle, but the expression, action, motion, and attitudes that best suited every character and every object. The countenances of his figures are properly diversified, according to the different people which his subject required him to represent; the features of a Turk, a Scлавonian, or a Cossack, being as distinguishable in his paintings as their costume. His pencil is delicate, his colouring transparent, his keeping good, and, by the aerial perspective, his distances are as beautifully thrown off as those of Wouvermans. His skies are lucid, but pleasing; he managed the chiaro-oscuro with extraordinary skill; and he is justly deemed one of the best battle-painters of his age and country. Hugtenburgh engraved a great number of plates from his own designs and those of Vander Meulen. He died in 1733.

**HULST (PETER VANDER).** He was born at Dort in 1652, and having been instructed in his native city, went to Rome, where, finding his genius lay neither to portrait nor the historical style, he adopted that of Mario da Fiori, who excelled in the representation of flowers, insects, and reptiles. He chose to paint a

wilder sort of flowers than those of De Heem, or Seghers; and among them he generally introduced toads and frogs, particularly lizards and serpents, with insects of various kinds. His colouring is lively and agreeable, his touch free, and his design chaste. Though his works are not so highly finished as those of Mignon or De Heem, they show a genius in the style, character, and disposition, rarely seen among the Flemish painters of the same subjects. It is reported that a person once proposed to give a diamond worth three hundred florins as a prize for the best picture. The competitors were Jardin, Potter, Slingelandt, Vander Heyden, Weenix, and Vander Hulst, and it is said that the prize was adjudged to the latter. This story, however, stands upon very slender authority, and is exceedingly improbable. Vander Hulst died in 1708.

**HUMPHRY (OZIAS).** This artist was born at Honiton, in Devonshire, September 8, 1742. At the age of fourteen he was sent to the drawing school kept by Mr. William Shipley, in London, but after three years' study he was obliged to return to his native place, and was then placed as an apprentice to Samuel Collins, a miniature painter of Bath, whom he succeeded in that city, till 1764, when he removed to London, under the auspices of Sir Joshua Reynolds. In 1766 he exhibited at Spring Gardens a portrait of John Mealing, the living model of the Royal Academy, which picture was universally admired, and purchased by the late king for one hundred guineas. Soon after this Mr. Humphry had the honour of painting a miniature of Queen Charlotte. In 1773 he went to Italy with Romney, and resided at and near Rome about four years. On his return to England he began to practise painting in oil, and continued to do so till 1785, when he went to India, where he adopted miniature again, as the most acceptable line in that country. While in the East he painted the portraits of several of the native princes, as well as Europeans; but in 1788, the state of his health compelled him to return to England, and two years afterwards he was elected a member of the Royal Academy. At this period he was employed by the late Duke of Dorset in reducing to a miniature size the portraits in his collection at Knolle. By this labour he very much injured his sight, on which he devoted himself chiefly to crayons. His last performances were the portraits of the Prince and Princess of Orange. He died at Knightsbridge, March 9, 1810.

**HUSSEY (GILES).** This singular artist was descended from a very ancient family, and born at Marnhull, in Dorsetshire, Fe-

bruary 10, 1710. At seven years of age he was sent to Douay for his education, where he continued two years, and then was removed to St. Omer's, where he pursued his studies for three years more. Notwithstanding this liberal education, he was designed for trade, but, after some opposition, his father permitted him to follow the bent of his genius, and for that end placed him under the tuition of Richardsons the painter, with whom he continued scarcely a month, revolting at the proposal of being an apprentice for seven years. He then commenced pupil at large, under Damini, a Venetian artist, esteemed one of the best painters at that time in England, with whom he continued nearly four years. During this time he was principally employed in copying pictures, and finishing those of his master, whom he assisted in painting the ornaments of the cathedral of Lincoln. During their work on a scaffold, nearly twenty feet high, as Mr. Hussey was drawing back to see the effects of his pencil, he would have fallen, had not Damini saved him, at some risk to himself. Mr. Hussey entertained such a sense of this kindness, that he could not bear the thought of being separated from his master, and therefore requested permission of his father for Damini to attend him whilst pursuing his studies in Italy. This he obtained, and, under the direction of the Venetian, the inexperienced youth set out for the seat of science and genius, bending first his course to Bologna; but soon after their arrival, poor Hussey found that one act of friendship is by no means a sure pledge of another; for Damini in a few days decamped, taking with him all his pupil's money and the best of his apparel. Mr. Hussey was, however, kindly relieved from this distress by Signor Gislonzoni, who had been ambassador from the state of Venice to the court of London, and now became his protector. Mr. Hussey prosecuted his studies at Bologna for three years and a half, and then removed to Rome, where he was received with the most obliging courtesy by Ercole Letti, who imparted to him in the most friendly manner all that he knew of the art. This did not entirely satisfy Mr. Hussey, who seems to have aimed at establishing some fixed principles; whence he was led into a search after theory, which ended in his adopting the ancient hypothesis of musical or harmonic proportions, as being the governing principle of beauty, in all forms produced by art, and even by nature. Delighted with this discovery, as he thought it, he continued his studies at Rome with increasing pleasure and reputation. At length, in 1737, he returned to England, but did not settle in London till 1742, when he submitted to the drudgery, as he used to call it, of painting portraits for his subsistence. Whilst thus employed, our artist is said to have met with much

opposition from his professional brethren, whose envy was excited by his masterly, elegant, and graceful performances. This treatment affected his spirits, and in 1768 he left London for his native place, where, in 1773, by the death of his eldest brother, he succeeded to the family estate. He led a private life, chiefly indulging himself in gardening, till June 1788, when he died at Beeston, near Ashburton, in Devonshire. The great merit of Hussey's pencil drawings from life lay in his preserving the characteristic likeness; and with respect to those of mere fancy, perhaps no man ever exceeded him in accuracy, elegance, and simple beauty. His academical drawings at Bologna are still shown there on account of their superior excellence. Hussey has had a zealous eulogist in Barry, who spoke of him with enthusiasm; but judges of more calmness and discernment speak of his genius in a lower style. His excellence lay in portraiture, which he himself despised, to follow history, in which he failed. The Duke of Northumberland offered him a liberal establishment in his house, but he refused it, unless he might have a Romish priest resident with him as his confessor.

HUYSUM (JUSTUS VAN), called the *Old*. He was born at Amsterdam in 1659, and was a disciple of Nicholas Berchem. While young, he gave early proofs of genius, but he did not adhere to the style and colouring of his master. Owing to an unaccountable levity of temper, and through an ambition to excel in several branches, as history, portrait, battles, sea-pieces, landscapes, and flowers, he attained distinction only in the latter. His landscapes were laboriously finished, and his scenery was pleasing and picturesque; but there was rather an appearance of stiffness in his manner, with too great a predominancy of a yellowish tint, and his trees and shrubs have often too pale or a bright verdure. He died in 1716, leaving three sons, who were very eminent artists; and a fourth, who taught the art of drawing and design.

HUYSUM (JUSTUS VAN), called the *Young*. He was born at Amsterdam in 1684, and learnt the principles of painting from his father, the preceding artist. He painted battles both in a large and small size with astonishing facility, and without having recourse to any models, composing his subjects merely by the power of his imagination, and disposing them with equal judgment and taste. He died at Amsterdam in 1706.

HUYSUM (JOHN VAN). This eminent painter was born at Amsterdam in 1682, and was the disciple of Justus Van Huysum his father. But having studied the pictures of Mignon, and other artists of distinction who had painted in his own style, he tried

which manner would soonest lead him to imitate the lightness and singular beauties of each flower, fruit, or plant, and then fixed on a manner peculiar to himself. His pictures are finished with inconceivable truth; for he painted every thing after nature, and was so exact, as to watch even the hour of the day in which his model appeared in its greatest perfection. He had greater freedom than Mignon or Breughel; more tenderness and nature than Mario da Fiori, Michael Angelo di Campidoglio, or Seghers; more mellowness than De Heem; and greater force of colouring than Baptist. Hence his reputation rose to such a height that he fixed immoderate prices on his works; so that none but persons of fortune could become purchasers. One of his flower-pieces sold for fourteen hundred and fifty guilders; a fruit-piece for a thousand and five guilders, and the smaller pictures for nine hundred. This encouragement made Van Huysum redouble his endeavours: no person was admitted into his room while he was painting, not even his brothers; and his method of mixing the tints and preserving the lustre of his colours was an impenetrable secret, which he never would disclose. From the same principle he would never take any pupils, except one lady, named Haverman, and he grew envious and jealous even of her merit. Domestic disquiets at last soured his temper; he grew morose, fretful, and withdrew himself from society. Yet he continued indefatigable in his profession, and excelled all who painted fruit and flowers before him, by the confessed superiority of his touch, by the delicacy of his pencil, and by an exquisite manner of finishing. The care which he took to purify his oils and prepare his colours, and the various experiments he made to discover the most lustrous and durable, is another instance of his extraordinary care and capacity. From an observance of some of his works that were perfectly finished, some only half finished, and others only begun, the principles by which he conducted his process may perhaps be discoverable. His cloths were prepared with the greatest care, and primed with white with all possible purity, to prevent his colours from being obscured, as he laid them on very lightly. He glazed all other colours except the clear and transparent, not omitting even the white ones, till he found the exact tone, over which he finished the forms, lights, shadows, and reflections, which are all executed with precision and warmth, without dryness or negligence. The greatest truth united with the greatest brilliancy, and a velvet softness on the surface of his subjects, are visible in every part of his compositions, and his touch looks like the pencil of nature. When he represented flowers placed in vases, he always painted the latter after some elegant model,



and the bass-relief is as exquisitely finished as any of the other parts. Through the whole he shows a delicate composition, complete harmony, and a happy effect of light and shadow. Those pictures which he painted on a clear ground are preferred to the others, as having greater lustre, and being finished with more care and exactness; yet there are some on a darkish ground, in which more force and harmony are apparent. In the grouping of his flowers, he generally designed those which were brightest, in the centre, and gradually decreased the force of his colour from thence to the extremities. The birds' nests and their eggs, feathers, insects, and drops of dew, are expressed with the utmost truth, so as even to deceive the spectator. It must be owned, however, that sometimes his fruits appear like wax or ivory, without that peculiar softness and warmth which is constantly observable in nature. Van Huysum also painted landscapes in a good taste. They are well composed; and though he had never seen Rome, he adorned his scenes with the noble remains of ancient magnificence which are in that city. His pictures in that style are well coloured, and every tree is distinguished by a touch that is proper for the foliage. The grounds are well broken, and disposed with judgment: the figures are designed in the manner of Lairese, highly finished, and touched with spirit; and through the whole composition, the Italian scenery prevails in the trees, clouds, and skies. He died in 1749.

HUYSUM (JACOB VAN). He was born at Amsterdam in 1687, and died in London in 1746. His merit chiefly consisted in imitating the works of his brother John; which he did with such exactness as frequently to deceive the most sagacious connoisseurs. His customary price for each copy was twenty guineas. He also composed subjects of his own invention, in the same style, which were much prized; and increased in their value.

## I.

IBBETSON (JULIUS CÆSAR). This artist was a native of Masham, in Yorkshire. He was liberally educated, and studied painting for amusement; but rose to such eminence in it that his landscapes were eagerly sought for by collectors of the first rank. The late Mr. West very appropriately called him the Berghem of England. He also painted some historical pictures. He died at his native place in 1817.

IMBERT (JOSEPH GABRIEL). This painter was born at Marseilles in 1666, and studied under Charles Le Brun; but afterwards became a pupil of Vander Meulen, though without adopting

the style of either. At the age of thirty-four he entered among the Carthusians, after which he employed his pencil wholly in altar-pieces. He died in 1749.

**IMOLA (INNOCENZIO FRANCUCCI DA).** This artist obtained the name by which he is commonly known, from Imola, where he was born. He resided, however, at Bologna, where he was the pupil of Francesco Francia, though afterwards he studied some time under Manitto Albertinelli at Florence. He painted a great number of pictures for the churches of Bologna, the principal of which are the frescoes and altar-piece in St. Michael in Bosco. Some of his paintings appear to have been executed from the designs of Raffaele. The Dome at Faenza is painted in a magnificent style, and the small pictures which he placed under his large ones are designed with elegance. He died of the plague, about 1550.

**IMPABATO (FRANCESCO).** This artist was born at Naples, and studied successively under Criscuolo and Titian. On leaving the last great master, he settled in his native city, where he painted several fine pictures for the churches: the principal of which are the Martyrdom of St. Andrew; another of St. Peter; and one of the Annunciation. He lived about the year 1570.

**IMPABATO (GIROLAMO).** He was the son of the preceding artist, and lived at Naples about the year 1630. After learning the rudiments of the art from his father, he went to Venice, from whence he travelled to Parma, to study the works of Corregio. He was not, however, equal to his father; though his picture of La Madonna del Rosario, in the church of St. Tommaso at Naples, is conceived and executed in a great style.

**INDIA (TULLIO and BERNARDINO).** These artists were father and son. Tullio was a native of Verona, and painted in fresco. His talent lay in portrait. Bernardino was born at Verona in 1535, and died there about 1590. He appears to have studied and imitated the works of Giulio Romano. His works are mostly in the churches of Verona.

**INGHEN (WILLIAM VAN).** He was born at Utrecht in 1651, and had for his instructor Anthony Grebber; after which, he went for improvement to Rome, in the retinue of the vicar-general of the Netherlands, who, on his arrival at that city, recommended him to the care of Carlo Maratti. Although Inghen continued only one year in that school, yet by close study he became capable of executing several grand works in the churches at Rome, which so pleased his preceptor that he did him every friendly office in

his power. His drawing was firm; his design had great elegance; and the tone of his colouring was pleasing; yet Descamps speaks in less favourable terms of his merit as an artist, and Lanzi does not even mention his name. He died at Amsterdam in 1709.

**INGOLI (MATTEO).** He was born at Ravenna in 1587, and studied at Venice under Luigi del Friso. His greatest performance is a Last Supper, in the church of St. Apollinare at Ravenna. He died of the plague in 1631.

**IRACE (SEVERO).** This artist was born at Naples about 1500, and studied under Marco Cardisco or Calabrese. In the church of the Nunziata, at Naples, is an altar-picture by him, representing the Virgin and Child, with a choir of angels, while beneath them are the apostles Peter and Paul in the attitude of devotion. It bears the date of 1534.

**IRIARTE (IGNAZIO DE).** This Spanish painter was a native of Biscay, and born in 1620. He studied at Seville under the elder Herrera, but he left his style for landscape, which he painted in an excellent taste. He died in 1685.

**ISAACS (PETER).** This artist was born at Helvezor, in Holland, in 1569, and had first Cornelius Ketel, of Amsterdam, for his instructor: after which he became a pupil of John Van Achen, with whom he went through Germany and Italy. He painted history, but excelled in portrait, which he practised at Amsterdam many years with great success. His heads are graceful, and his hands correct. He died in 1618.

## J.

**JACOBS (SIMON).** This Dutch painter was born at Gouda in 1520, and studied under Charles d'Ypres. He excelled in portrait, in which the colouring was clear, his touch firm, the drawing correct, and the expression animated. He was killed at the siege of Haerlem in 1572.

**JACOBS, see LEYDEN.**

**JACOBZ (JULIAN).** He was born at Hamburgh in 1610, and became the disciple of Francis Snyders. At first he imitated the style and manner of his master, painting huntings, and chases of wild animals, with great success; but afterwards he applied to portraits and history, and in all the latter subjects, the animals he introduced, and the manner of his designing and penciling, show the spirit and taste of Snyders. The history of Venus and

Adonis, and some other compositions of Jacobsz, are highly commended: he was engaged in several grand designs, when he and all his family were cut off by the plague at Amsterdam, in 1664.

JACONE (——). This artist was a native of Florence, and the assistant of Andrea del Sarto. He was a bold but extravagant designer, and died in 1555. Most of his works are in the churches of Cortona.

JAMES (WILLIAM). He was a landscape painter, and a dealer in pictures, in Maiden-lane, Covent-garden; but had not much merit. When Canaletti was in England, James became his pupil or assistant. In the exhibition of 1768 he produced some oriental views, which are supposed to have been copies.

JAMES (GEORGE). He was born in London, and studied some time at Rome. On his return, he settled in Dean-street, Soho, as a portrait painter; but meeting with little encouragement, he went to Bath, where he was not more fortunate. He then went to France, and during the revolution was thrown into prison, where he died, in 1794. He was an early associate of the Royal Academy; but though he occasionally exhibited, his pictures were never above mediocrity.

JAMESONE (GEORGE). This Scotch artist was the son of Alexander Jamesone, an architect, and was born at Aberdeen in 1586. At what age he went abroad is not known, but he studied under Rubens, with Vandyck, and in 1628 returned to Scotland, where he applied with indefatigable industry to portrait painting, though he sometimes practised in history and landscape. His largest portraits were somewhat less than life; and his excellence is said to consist in delicacy and softness, with a clear and beautiful colouring. When Charles I. visited Scotland in 1633, the magistrates, knowing his majesty's taste, employed Jamesone to make drawings of the Scottish monarchs, with which the king was so much pleased, that he sat to him for a full-length picture, presented him with a diamond ring from his own finger, and on account of a complaint in his eyes or head, the king allowed him to be covered, a privilege which he ever after used, and commemorated by always painting his own portrait with his hat on. But then it should be observed that in this he imitated his master Rubens. The greatest collection of Jamesone's works is at Taymouth, the seat of the Earl of Breadalbane; Sir John Campbell, of Glenorchy, his lordship's ancestor, having been the earliest patron of the painter, who attended him on his travels. In dif-

ferent gentlemen's houses in the county of Aberdeen there are portraits by Jamesone, as well as in the halls of Marischal and King's colleges. But the most interesting of his pictures is that belonging to the Earl of Findlater, at Cullen-house. This piece represents Jamesone himself, as large as life, with a round hat on his head. He is dressed in a black jacket, with a white falling band; and in the back ground are ten squares, one a sea-piece, and the others portraits, some of which are full-lengths. Jamesone died at Edinburgh in 1644, and was interred in the churchyard of the Gray Friars, but without any monument. He left a widow and several children, of whom Mary seems to have inherited a portion of her father's genius, several specimens of her needlework remaining; particularly Jephtha's rash vow; Susannah and the Elders, &c. probably from a design of her father's: these now adorn the east end of St. Nicholas' church, Aberdeen. Though Jamesone was little known in England, and was not noticed by any English writer on the arts till Horace Walpole gave him a place in his *Anecdotes*, his character, as well as his works, were highly esteemed in his own country. Arthur Johnston, the poet, addressed to him an elegant Latin epigram, on the picture of the Marchioness of Huntley; and David Wedderburne honoured his memory with an elegy in the same language. The portrait of Jamesone is in the Florentine gallery, and the distinction which has been bestowed upon him, of being the Vandyck of Scotland, is not undeserved.

**JANSON (JACOB).** This artist was a native of Holland, and lived at Leyden about the year 1784. He painted landscapes and cattle, much in the manner of Paul Potter. He also etched some plates from his own designs.

**JANSSEN, OR (JOHNSON CORNELIUS).** He was born at Amsterdam in 1590. After obtaining considerable credit in his own country, he came to England in 1618; and was engaged in the service of James I., of whom, and his family, he painted several excellent portraits, as also of the principal nobility of his court. His style of colouring is clear, lively, and natural; his touch light; his pencil delicate; his carnations soft and sweet; and his pictures are finished with remarkable neatness. Though Janssen had neither the freedom of hand nor the grace of Vandyck, yet in other respects he was deemed his equal, and in the finishing of his pictures superior. His paintings are easily distinguished by their smooth, clear, and delicate tints; and by that character of truth and nature with which they are strongly marked. He ge-

nerally painted on board, and, for the most part, his draperies are black; probably, because the opposition of that tint made his flesh colours appear more beautifully bright, especially in his female figures. The same kind of draperies may be observed in many of the portraits of Rubens and Vandyck, which seem to add roundness, relief, and liveliness to the figures. It is said that Janssen used a quantity of ultra-marine in the black colours, as well as in his carnations, which may be one cause of their original lustre continuing to this day. He frequently painted in a small size in oil, and often copied his own works in that manner. His fame began to be somewhat obscured on the arrival of Vandyck in England; and the civil war breaking out some time after, induced him to return to his own country, where his paintings were in high esteem. One of his finest pictures is a portrait of Sir George Villiers, the father of the celebrated Duke of Buckingham. He is represented with his hand on a greyhound, which animal is admirably painted. Another fine piece, by Janssen, is the portrait of Princess Elizabeth, who married the Elector Palatine, and is commonly called the Queen of Bohemia. Janssen died at Amsterdam in 1665.

**JANSSENS (ABRAHAM).** He was born at Antwerp in 1569, and was the competitor of Rubens, to whom in many parts of painting he was accounted not inferior. It is reported, that having wasted his time and substance by dissipation, and falling into necessitous circumstances, which he imputed more to ill fortune than to his own neglect, he grew envious of the success of Rubens, and with peevish insolence challenged him to paint a picture in competition with him, only for fame. Rubens, however, rejected the proposal, answering with modesty, that he freely submitted to him, and that the world would certainly do justice to them both. In colouring, Janssens had no superior, except Rubens: his compositions have abundance of spirit, and as he designed after living models, his figures were correctly drawn, and had a striking appearance of truth and nature. His design is elegant, his touch free, his draperies are well cast, and his disposition commendable; the whole together having a strong effect, by a judicious management of the *chiaro-oscuro*. Sandrart assures us that he not only gave a fine roundness and relief to his figures, but also such a warmth and clearness to the carnations, that they had all the look of real flesh; and his colouring was as durable as it was beautiful, retaining its original lustre for a number of years. His paintings in the church of the Carmelites, at Antwerp, give a just idea of

his merit. The subject of one is the Virgin, with the Infant in her arms, attended by other figures; the other is the representation of Christ laid in the Tomb. The composition in both is extremely rich and grand, the figures are larger than life, and the design and colouring are equally excellent. In the cathedral at Ghent are an *Ecce Homo*, and a *Descent from the Cross*, worthy of Rubens, and it is often taken for his work; but his most capital performance is the *Resurrection of Lazarus*, in the collection of the Elector Palatine. He died at Antwerp in 1631.

JANSSENS (VICTOR HONORIUS). He was the son of a tailor, and born at Brussels in 1664. He had for his master one Volders, under whom he continued seven years. By study and practice he became a good painter, and was received into the service of the Duke of Holstein, with a pension of eight hundred florins. At the end of four years he obtained leave to go to Italy for improvement, and on his arrival at Rome he studied the works of Raffaele, designed after the antiques, and sketched the beautiful scenes round that city. He also associated with Tempesta a considerable time, and painted the figures in his landscapes. Janssens composed historical subjects, both in a small and a large size; but principally in the former, as they were most in request. He chose Albano for his model, and in that style was not equalled by any of his contemporaries. During his residence at Rome, which was eleven years, he was continually employed, and could scarcely execute the commissions which he received. On his return to Brussels, his performances were as much admired as they had been in Italy: but the increase of a large family compelled him to change his manner of painting in small, and to undertake only those of the large kind, as more lucrative, expeditious, and agreeable to his genius and inclination. He adorned most of the churches and palaces in the Netherlands, and his extraordinary readiness of execution appeared in the number of pictures which he finished at Brussels and its vicinity. His invention was fruitful; he designed correctly; his colouring is natural and pleasing; his pencil free; and the airs of his heads have beauty and elegance. His large and small paintings, in correctness and taste, were equal in merit; but the colouring of the former appears more raw and cold than that of the latter. In 1718 he was invited to Vienna, when he was made painter to the emperor; and he is said also to have visited England. He died in 1739.

JANSSENS (PETER). This artist was born at Amsterdam in 1612. He was the pupil of John Van Bronkhorst, and became

eminent as a painter on glass, in which line he drew his own designs correctly, and executed them in an elegant manner. He died in 1672.

JARDYN, or JARDIN (KARL DU). He was born at Amsterdam in 1640, and was the best of all the disciples of Nicholas Berchem; on leaving whose school he travelled to Italy. At Rome he gave himself up alternately to study and dissipation; and if he spent the day in forming his hand and improving his taste, the night was wasted in pleasure and extravagance among the joyous companions of the Bentvogel society, who gave him the name of Barbe de Bouc. Yet, amidst this irregularity, his proficiency in the art was surprising, and his paintings rose into such repute that they were bought at great prices, as the Italians preferred his taste to that of every other artist of his country. In his way home he stopped at Lyons, where he had much encouragement. But the profits which arose from his paintings were not proportionable to his profusion, by which means he was so encumbered with debts, that in order to extricate himself from them he married his hostess, who was old and disagreeable, but very rich. Mortified and ashamed at what he had done, he returned to Amsterdam, accompanied by his wife; and there for some time followed his profession with great success, notwithstanding which he again set out for Italy, and died at Venice, soon after his arrival there, in 1678. This painter, in his colouring and touch, resembled Berchem; but to that manner he added a force which distinguishes the great masters of Italy; and most of his pictures seem to express the warmth of the sun, and the light of mid-day. His pictures are not much encumbered; a few figures, some animals, and a little landscape for the back-grounds, generally comprise the whole of his composition. However, some of his subjects are often more extensive, contain more objects, and have a larger design. In all his compositions he showed genius and taste, with correctness and spirit; and his works are so much valued, that they are difficult to be met with. He understood the true principles of the chiaro-oscuro extremely well; and in some scriptural subjects, particularly in a picture of the Crucifixion, he has shown abundance of merit, as well in the light and shadow as in the clearness of the colouring, and the powerful force and effect which it produces. A capital painting of Jardyn is at Amsterdam; the subject is a Mountebank, standing among a crowd of spectators, who are attentively listening to his harangue. All the figures are well designed, grouped with judgment, and handled in a neat and



masterly manner. Jardyn etched about fifty-two excellent plates of landscapes, figures, and animals.

**JEAN (GHERARD DE ST.).** This old Dutch painter was born at Haerlem in 1366, and studied under Albert Ouwater, to whom he proved superior in many respects, particularly in composition. He died in 1394.

**JEAN (PHILIPPE).** This artist was a native of Jersey, and was bred to the sea in the royal navy; but at the close of the American war he studied painting, and acquired some distinction by his portraits, both in oil and miniature. He resided some years in Bond-street, and died at the age of forty-seven, in 1802.

**JEABAT (STEPHEN).** This artist was a native of France, and was admitted into the academy of Paris in 1743. He painted historical subjects, and conversational pieces of domestic life. He is not to be confounded with Edme Jeaurat, the engraver, who was the scholar of Picart; but they were related, and the one sometimes drew designs for the other.

**JEFFERIES (JAMES).** He was born at Maidstone, in Kent, about 1756. He became the scholar of Woollett, the engraver; but on leaving him he quitted the burin for the pencil, and studied in the Royal Academy, where, in 1773, he gained the gold medal for the best historical composition. Two years afterwards he went to Rome on a pension; and in 1779 returned to England. In 1783 he exhibited a fine picture of the siege of Gibraltar, of which there is an engraving by Woollett. He died in 1784.

**JENKINS (THOMAS).** He was a native of Devonshire, and studied painting in London under Hudson, after which he went to Rome with Richard Wilson; but not finding that he had talent sufficient to enable him to attain any eminence in the art, he turned banker and dealer in antiquities. By these means he acquired a considerable fortune; but upon the irruption of the French into Italy, he left Rome, and hastened to England, where he died soon after his arrival, in 1798.

**JERVAS (CHARLES).** This painter, who is better known by the praises of Pope, who took instructions from him, than for any merits of his own, was a native of Ireland, and studied for a year under Kneller. Norris, the keeper of the pictures to King William and Queen Anne, was the first who essentially served him, by allowing him to study and copy the pictures in the Royal Collections. At Hampton-court he made small copies of the car-

toons, and those he sold to Dr. Clark, of Oxford, who became his patron, and enabled him to visit France and Italy. Pope speaks of him with more enthusiasm than felicity, and perhaps the unhappiest lines in his poems are in the short epistle to Jervas. This artist, though praised by the poet for his drawing, colouring, and composition, was grossly deficient in all those qualities, and even in that most necessary, and perhaps most easy, talent of portrait painting, likeness. In general, his pictures are of a light, flimsy kind of fan painting, as large as life. His vanity, inflamed, perhaps, by the undeserved praise he received from the wits, was ridiculously extravagant. On one occasion, having copied a picture of Titian, he looked alternately at the two, and at last exclaimed, "Poor little Tit, how he would stare!" He affected to be violently in love with Lady Bridgewater; yet, after dispraising the form of her ear, as the only faulty part about her, he ventured to display his own as a complete model of perfection! When Kneller was told that Jervas had set up a carriage with four horses, "Ah, *miné Cot!*" said he, "if his horses do not draw better than he does, he will never get to his journey's end!" Jervas died about 1740.

**JOLI (ANTONIO).** He was born at Modena in 1700, and when young, became the scholar of Giovanni Paolo Panini, at Rome. He distinguished himself as an excellent painter of perspective and architecture, particularly for theatres. He died in 1777.

**JONG (LUDOLPH DE).** He was born at Overschie, near Rotterdam, in 1616. His father, who was a shoemaker, intended him for his own trade; but Ludolph being treated with severity, ran away, and became a disciple of Cornelius Sachtleven. Afterwards he studied under Anthony Palamedes, a portrait painter at Delft, who took so little pains to instruct him that he quitted him and went to Utrecht, where he had John Bylaert for a master, by whose directions he made a good progress, and qualified himself to appear with credit in his profession. On leaving Bylaert, he visited Paris, in hope of meeting encouragement, and had the good fortune to find business enough to detain him there seven years. He then retired to Rotterdam, where he obtained much employment, and gained reputation and riches. In the apartment of the artillery company there is a capital picture by him, representing the members of that society; and in the council hall is another of the burghers. He also frequently painted battles and huntings, in a small size, which pieces are well penciled and well designed. He died in 1697.

JORDAENS (JACQUES). This celebrated artist was born at Antwerp in 1594, and was the disciple of Adam Van Oort, but he was indebted to Rubens for the principal part of his knowledge in painting. He had always a longing desire to see Rome, in order to refine his taste, and acquire the best manner of designing; but was prevented from carrying that project into execution by an early marriage with the daughter of his master, Van Oort; and he had then no resource but to study and copy the best pictures he could procure of the greatest Italian masters, which he did with indefatigable assiduity. With an observant eye he examined the works of Caravaggio, Paolo Veronese, Bassan, and Titian, particularly the latter, to discover the peculiar excellence of each of those masters; and having a ready genius, he received so much improvement, that it became evident he only wanted to have seen Rome, to make him equal to the best among the Flemish artists. Sandrart, who is followed by De Piles and other authors, asserts that Rubens, jealous of the colouring of Jordaens, and apprehensive of being rivalled in a point wherein his own excellence consisted, employed him to paint for tapestries designs in distemper, after his sketches; so that thereby the latter weakened his powers, and enfeebled his tints, which before were strong, and wonderfully natural. But this story is palpably erroneous and unjust, for when Jordaens worked in distemper, he was young, and all those paintings on which his fame is founded, or at least the major part of them, must have been subsequent to the time when Rubens employed him, and yet are admired for their beautiful, strong, and admirable colouring. Besides, even those works of Jordaens which he finished at a very advanced age are allowed not to be inferior in colouring to Rubens. It must be acknowledged that, notwithstanding the opportunities he had of refining his taste, by studying the designs of the distinguished masters of Italy, his Flemish style prevailed; though, could he have been a little more correct in his composition, more elegant in his characters, and more elevated in his invention, he might have been ranked with the most eminent in his art. Rubens himself, however, was not without several of the same imperfections, although for other parts of painting he is so justly admired. Rubens had a finer imagination, more genius, and much nobler ideas in his characters; but Jordaens had better expression, and more truth. He painted with extraordinary freedom, ease, and expedition; there is a brilliancy and harmony in his colouring, and a good understanding of the chiaro-oscuro; his composition is rich, his expression natural and strong, but his design wanted elegance and taste. He

studied and copied nature, yet he neither selected its beauties nor rejected its defects. He knew how to give his figures a good relief, though he is frequently incorrect in the outlines; but his pencil is always excellent, and for a free and spirited touch, hardly any painter can be accounted his superior. His works are numerous, and abound in the churches of the Netherlands. In that of the Augustines, at Antwerp, is a Martyrdom of St. Apollonia; in St. Walburg, at Furnes, is Christ and the Doctors; which has been often mistaken for a painting of Rubens. In the Palace of the Wood, near the Hague, is the Triumph of Henry Prince of Nassau; the gallery at Dusseldorp has the famous picture of the Merry-making; and in the Orleans Collection were the no less celebrated ones of the Satyr and Man blowing cold and hot; as also the story of Pan and Syrinx; which, although the figures are as large as life, and the whole admirably executed, were finished in six days. Jordaens also etched some spirited pieces, particularly one of Saturn devouring his Children. This excellent artist died at Antwerp in 1678.

**JORDAENS (JOHN).** This painter was born at Delft in 1616. He resided many years in Italy, where he was greatly admired for his talents. On his return to Holland he settled at the Hague, and obtained considerable employment. His style resembled that of Rottenhamer, and he painted historical subjects with uncommon facility. He died in 1669.

**JORDANS (JOHN).** He was born at Antwerp in 1539, and had Martin Cleef for his instructor. He painted history, landscapes, village festivals, fires, and moonlight pieces with great success. He died at Delft in 1599.

**JORIS (AUGUSTINE).** This painter was born at Delft in 1525, and was taught the art of designing by James Mondt, but after three years he went to Paris, and on his return obtained considerable employment for the churches. His principal work is a representation of the Virgin and Child. He was drowned at Delft in 1552. There was another artist of this name, and of the same place, who was a good painter on glass. He died in 1537.

**JOUE (JACQUES LA).** This French artist was born at Paris in 1687, and died there in 1761. He excelled in architectural subjects, and decorations of the theatre.

**JOUVENET (JEAN).** He was born at Rouen in 1644, and his father, Laurent Jouvenet, who was a painter, taught him the first

principles of the art; but his greatest improvement was derived from the instructions of Nicolo Poussin, and by studying the works of that master. At the age of twenty-eight he produced his celebrated picture of Christ curing the Paralytic, for the church of Notre Dame; and in the hospital of the Invalids he painted the Twelve Apostles, each figure being fourteen feet high. In 1675, he became a member of the academy, on which occasion he painted Esther before Ahasuerus. About this period he executed four pictures for the church of St. Martin in the Fields, the subjects of which were, Mary Magdalen washing our Saviour's Feet; Christ driving the Money-Changeers out of the Temple; the Draught of Fishes; and the Resurrection of Lazarus. But his greatest work is the taking down from the Cross, in the Capuchin church at Paris. He had a ready invention, a fruitful genius, a taste for grandeur in his composition, correctness in his design, and an elegant manner in distributing his draperies. In France his merit is universally allowed; yet some judges condemn his taste of design, as being too much loaded, and his colouring as having too predominant a tint of yellow in the carnations. This artist, being deprived of the use of his right hand by a paralytic disorder, ever after painted with his left. He died in 1717. Jouvenet had a brother named *Francis*, who became his scholar, and was a good painter of portraits. He died at Paris, aged eighty, in 1749.

**JUANES (JUAN BATTISTA).** This artist, who is called the Spanish Raffaele, was born at Valencia in 1523, and studied at Rome; after which he settled in his native city, where only his works are to be found, which is much to be regretted, since, according to the testimony of those who have seen them, and were competent judges of their merit, they deserve a better fate than to be buried in convents. In the sacristy of St. Pedro is a noble picture, the subject of which is the Entombing of Christ; and in the Augustine monastery are three fine ones, representing the Nativity; the Martyrdom of St. Agnes; and the Burial of a holy Monk; but his chief work is the Baptism of Christ, in the cathedral. He died in 1579.

## K.

**KABEL, see CABEL.**

**KAGER (MATTHEW).** He was born at Munich in 1566, and when young went to Rome, where he applied to his studies with indefatigable diligence. On his return to Bavaria, the duke ap-

pointed him his principal painter, with a pension. At the close of his life, however, he resided at Augsburg, where he painted the Last Judgment, for the senate-house. He also etched some plates from his own designs. He died in 1634.

**KALF (WILLIAM).** He was born at Amsterdam in 1630, and was the pupil of Hendrick Pot, who painted portrait and history. But though he continued with that master several years, and employed his pencil on the same subjects, he afterwards changed his manner, and confined himself to objects of still life, in which he succeeded very happily. He finished his pictures with a touch that was remarkably neat; his colouring was true; and had an uncommon transparency. His usual subjects were vases of gold, silver, or crystal gems, glasses, and agates, which he copied delicately; and gave them an extraordinary lustre, as well as an agreeable effect, by a proper distribution of his lights and shadows. He died at Amsterdam in 1693.

**KALRAAT (ABRAHAM VAN).** He was born at Dort in 1643, and received the first instructions in drawing from his father, who was a sculptor, on whose death he applied to the painting of flowers and fruits, under Samuel Hulp. His pictures are composed with judgment, and the representations of nature are extremely agreeable. He died in 1699.

**KALRAAT (BARENT VAN).** This artist was born at Dort in 1650, and was instructed first by his brother, Abraham; but afterwards he studied under Albert Kuyp, whose charming style he followed for some time, but finding that he had no chance of equalling his master, he changed his manner for that of Herman Sachtleven. His frequent walks along the borders of the Rhine inspired him with a desire to copy that beautiful variety of villages, falls of water, rocks, hills, and trees, which the windings of it perpetually offer to the view; and though he was not equal to Sachtleven, yet he approached very near to the merit of that painter. Some of his pictures are excellently and highly finished, and his landscapes are adorned with figures and animals well designed, delicately penciled, and pleasingly coloured. Sometimes he represented in his pictures persons going abroad with dogs to the chase, or travellers at the doors of inns, and such subjects; which are neatly handled and transparently coloured. He died in 1721.

**KAMPEN (JACOB VAN).** He was born at Haerlem in 1658, was styled Lord of Rambroeck, and by some authors he is said to

have been a disciple of John Van Bronkhorst, to whose manner of painting he came very near, as well as to that of John Bylaert, so that the particular merits which are ascribed to those masters may with equal justice and propriety be ascribed to him. He travelled through a great part of Italy, where he greatly improved his taste in design and colouring. In the historical subjects which he painted, the figures were as large as life, well designed, and well handled, with a tone of colour lively and natural. But after some time he relinquished painting for architecture, and several public buildings and palaces were erected by him in Holland and the Netherlands.

**KAPPELLE (JOHN VAN).** This Dutch painter was the scholar of the younger Vandervelde, and imitated his style with considerable success; though he could never come up to the beauty of his master's performances. He flourished about 1710.

**KAPPEN (FRANCIS VANDER).** He was a native of Antwerp, and completed his studies in Italy, where he was much esteemed as a painter of history. He lived about the year 1660.

**KAUFFMAN (MARIA ANGELICA).** This ingenious lady was born in 1742 at Coire, the capital of the Grisons, and was instructed in the elements of painting by her father, who, observing her genius, conducted her to Milan when she was fourteen years old. From thence she was removed to Rome, where her talents and personal accomplishments rendered her an object of general admiration. In 1764 she went to Venice, and the next year accompanied Lady Wentworth, the wife of the British ambassador, to England. In this country, enjoying royal favour, decorated with the honours of the academy, and in full employment, she might have enjoyed all that could be wished to render her life happy. Unfortunately, however, she was deceived by the footman of a German count, who passed himself off for his master, and married her. The cheat was discovered, and the villain was at last obliged to decamp, after using her very ill, and getting possession of three hundred pounds. Seven years afterwards, Angelica married Signor Zucchi, an Italian artist; but notwithstanding this change in her condition, she still went by her maiden name. Having resided seventeen years in England, she went to Rome, and died there in 1807. Angelica painted poetical subjects in a fascinating manner that was peculiarly her own; and she had the good fortune to meet with an engraver in Bartolozzi who did ample justice to her designs. Angelica had a fine taste; she drew well, and coloured sweetly; but her forms are invariably

the same, and the masculine figures differ little from the females, except in dress. She etched in a spirited style, sometimes after her own designs, and at others after Corregio.

**KAY, or KEY (WILLIAM).** This painter was born at Breda in 1520, and became the disciple of Lambert Lombard at Liege, at the same time with Francis Floris. His portraits are little inferior to those of Antonio More, and his works in general are carefully finished, sweetly delineated, well penciled, and clearly and naturally coloured. His compositions in the historical style show skill and judgment, and though he had not as much fire as Francis Floris, yet his paintings are good, and justly prized. He resided most part of his life at Antwerp, where he became a member of the academy. His death was remarkable. The Duke of Alva sat to him for his portrait; but whilst at work on the picture, the criminal judge waited on that tyrant to receive his orders respecting the fate of the Counts Egmont and Hoorn. The duke, with a terrible austerity of countenance, ordered their immediate execution; and Kay, who loved the nobility of his country, was so violently affected by the piercing look and peremptory command, that he went home, fell sick, and died through terror and grief. This happened in 1568. One of his most capital performances is the portrait of Cardinal Granville, which is very highly commended, and another, a large design, in which he introduced portraits of the principal magistrates of Antwerp, at full length, and as large as life. It was placed in the town-hall, but was destroyed, with that building, in the fire of 1576.

**KEEBLE (WILLIAM).** Of this English portrait painter we only know that he was a member of the academy in St. Martin's-lane in 1754. There is a whole-length of Sir Crisp Gascoyne, lord mayor of London, engraved by M'Ardell, after a picture painted by Keeble.

**KEISAR (WILLIAM DE).** He was born at Antwerp about 1647, and by profession was a jeweller, but having a great inclination to painting, devoted all his spare time to the attainment of that art, as well in miniature and enamel as in oil. After painting some pieces for the churches of his native city, he went to Dunkirk, where he executed a picture for the English nunnery. This procured him an invitation to London, but the Revolution happening soon after, ruined all his prospects. To complete his misery, he had recourse to alchymy, in the chimerical hope of finding the philosopher's stone. He died about 1693, leaving a



daughter, who painted small portraits in oil, and copied pictures with great success. Keisar, the father, painted St. Catherine for the chapel of the queen dowager of Charles II. at Somerset-house. He also drew his own portrait in water-colours.

**KENT (WILLIAM).** This artist was born in Yorkshire in 1685, and put apprentice to a coach-painter, but feeling the superiority of his talents, he left his master and came to London. In 1710 he was sent, by the munificence of some gentlemen, to Rome, where he studied under Loti, and in the academy gained the prize of the second class. He there became acquainted with Lord Burlington, who, on his return to England in 1719, lodged him in his own house, and gave him substantial marks of his friendship. By the interest of that nobleman he obtained considerable employment, both as a painter of history and portrait. In the latter branch, however, he failed; his colouring was bad, and his drawing was defective. He designed some of the ornaments for Gay's Fables, Spenser's Fairy Queen, and Pope's Works. In architecture, however, he was more admired, and he is considered as the inventor of modern gardening. By the patronage of the Dukes of Grafton and Newcastle, he was made master-carpenter, architect, and keeper of the pictures to George II., and on the death of Jervas he became painter to the crown. He died at Burlington-house in 1748.

**KERCKHOVE (JOSEPH VANDEN).** He was born at Bruges in 1669, and was the scholar of the younger Quellinus, on leaving whom he went to France, where he found great encouragement, and in a few years returned to his own country with an established reputation; he adhered constantly to the style of his master; his colouring is warm, and his design correct; his composition is generally in a grand taste, and he introduced nothing superfluous to embellish his subject. He had thoroughly studied perspective, and the back-grounds of his pictures are enriched with architecture. On the ceiling of the town-hall at Ostend he painted the Council of the Gods, in which there is an ingenious and learned disposition of the figures, and a masterly execution. At the Dominican convent at Bruges are fifteen pictures by him, representing the circumstances of the Passion; and in the collegiate church in the same city are four of the Works of Mercy, and a noble painting of the Resurrection. He died in 1724.

**KESSEL (JOHN VAN).** He was born at Antwerp in 1626, and excelled in fruits and flowers, but was likewise eminent for por-

traits. In his manner he resembled Velvet Brueghel, and very nearly equalled him in his landscapes, birds, plants, and flowers. He studied entirely after nature, and faithfully imitated all the beauties which that field brought to his observation. He designed correctly, had a complete knowledge of colour, and finished his pictures with taste and elegance. Philip IV. King of Spain admired the performances of Van Kessel to such a degree, that he purchased as many as he could procure, and at last invited the artist to his court, where he was appointed painter to the queen, on whose death he returned to Antwerp, where he died in 1708. His portraits were painted with a light, free touch, and a tone of colour that very much resembled Vandyck; nor are his works in that style considered, in Spain, as inferior to that great master, either in respect to resemblance, the look, the gracefulness of the attitudes, or the relief of his figures. It was the custom of Van Kessel to make sketches after nature, and studies at the different seasons of the year, when his objects were in full bloom and beauty; some of these he only designed, others he coloured, and of some he took models, so that his materials were ready for any work he intended to undertake.

**KESSEL (FERDINAND VAN).** He was the son of John Van Kessel, and was born at Breda in 1660. He was instructed in painting by his father, whose style and manner he ever afterwards followed. John Sobieski, King of Poland, invited him to his court, and ordered a cabinet to be built in his palace, entirely for the reception of his works. The first subjects he designed were the Four Elements, which he painted on copper. Air was represented by a boy supported on the wings of an eagle, surrounded by birds; Earth was described by a boy on the back of a lion, and the ground was diversified with a variety of plants, fruits, and flowers; Fire was represented by a boy surveying arms, helmets, and corslets, with drums, ensigns, and other implements of war; and Water, by a boy supported on a conch at the edge of the sea, the shore being strewed with corals, shells, and petrifications, with a number of fishes of various kinds, excellently imitated after nature, and well grouped. But after abundance of pains had been exerted in finishing those paintings, they were consumed by a fire, which destroyed the greatest part of the building. Van Kessel was then employed by his patron to paint those subjects a second time, for which he was gratified with many rich presents, and the order of knighthood. He designed landscapes in an agreeable style, and every plant, fruit, flower, or animal, which he introduced, was well coloured, and well finished. But being deficient

in designing figures, they were usually inserted by Eykens, Maas, Van Opstal, and Biset; in return for which he painted in their compositions those objects in which he particularly excelled. At Dusseldorp, in the gallery, are four pictures by him, representing the four parts of the world, in which the plants, animals, trees, and flowers, peculiar to each climate, are delicately painted. He died at Breda in 1696.

**KESSEL (NICHOLAS VAN).** This artist, who was the nephew of Ferdinand Van Kessel, and born at Antwerp in 1684, would probably have been equal to the rest of his family, if he had not given himself up to a dissolute course of life. He adopted the style of David Teniers with great felicity, and approached very near to the excellence of that distinguished artist, so that his pictures were much valued at Paris, where he resided. His subjects were the rustic conversations, feasts, and merry-makings, which he had observed among the peasants of his own country. He designed his figures with admirable freedom and readiness, in the manner of Le Fage; and through all his compositions there appears every where great spirit and character of nature. Though he inherited a considerable fortune from his uncle Ferdinand, he dissipated the whole in a short time, and at last was reduced to misery. In the latter part of his life he painted portraits, but with no success. He died at Antwerp in 1741.

**KETEL (CORNELIUS).** He was born at Gouda in 1548, and received his first instruction from his uncle, who was a painter, but took more care to teach his nephew polite literature than to form his hand to the pencil. Afterwards, Cornelius was placed with Anthony Blockland at Delft, with whom he continued long enough to qualify him for appearing with credit in his profession, though he studied under his direction only one year. When he quitted Blockland, he went to Paris, and was employed at the palace of Fontainebleau in conjunction with Jerom Franck, Francis de Mayer, and Denis d'Utrecht, who were surprised to see his proficiency. But those works being discontinued, and the troubles in Holland subsisting, he came to England, and was much employed in painting portraits, though his genius led to historical subjects. He had the honour to paint the portrait of Queen Elizabeth and several of the nobility; many of his pictures were at full length, well drawn, and with a good expression. In 1581 he went to Amsterdam, where he painted a large picture of the principal officers of the trainbands, among which he introduced his own portrait. The dis-

position of the figures, and the resemblance of the persons, were remarkably good, and the different stuffs of the draperies were admirably imitated. Sandrart says that Ketel visited Venice and Rome, but returned to Amsterdam, where he died in 1602, while employed in painting the portrait of the King of Denmark. This artist, at the latter period of his life, distinguished himself by imitating Ugo da Carpi, in painting with the ends of his fingers instead of brushes. He tried the experiment on his own portrait, and succeeded so well, that he afterwards painted several others in the same manner, which were applauded at that time for their force and strong expression, as well as for the clearness and beauty of their colouring. It is also reported that he worked with the fingers of his left hand as readily as with those of his right. Two subjects of those pictures, which he painted only with the points of his fingers, were Democritus and Heraclitus: the former was his own portrait, and was purchased by the Duke de Nemours at a large price; the latter was a portrait of Signor Morosini, a Venetian, who had naturally a solemn and tristful countenance. When asked why he attempted to paint without pencils, he answered, it was only to show that genius can never want tools to work with. He afterwards tried to paint with his toes. Most of his pictures were strongly coloured with a full pencil, and his figures were for the most part as large or sometimes larger than life. A good whole-length portrait of Sir Christopher Hatton, by him, is in the possession of the Earl of Lichfield. He also painted for Sir Christopher an allegorical piece, of Wisdom overcoming Strength.

**KETTLE (TILLY).** This English painter was the son of a house painter in London, and born about 1740. He studied in the academy in St. Martin's-lane, and also in the Duke of Richmond's gallery. After this he adopted portrait painting, and went to the East Indies. He returned from thence in 1777, but left England again with the intention of travelling overland to the East. Being taken ill at Aleppo, he died there in 1798.

**KEULEN (JANSSEN, or JANSON VAN).** This painter is said to have been born in London, of Dutch parents; and before the arrival of Vandyck he was employed by Charles I., who held his paintings in great esteem, which royal favour procured him considerable employment among the principal nobility. Though Vandyck was superior to him by many degrees, and was also engaged in the same line, yet he and Van Keulen lived together in great friendship. Houbraken says, that Vandyck one day ob-

serving him to look melancholy, and inquiring the cause of it, was told that he had been exceedingly mortified by a lady whose portrait he was painting, and whose capricious humour rendered her incapable of being pleased. Vandyck, smiling, desired him not to be affected by such treatment, which was generally the result of vanity and folly, and that he ought not to fret himself at the ignorance of his employers, for he himself had often experienced the same behaviour from ladies who sat to him, and that he reaped one great advantage by it, which was, that it taught him the art of patience, though it did not improve him in that of painting. Van Keulen is supposed to have left England in the great rebellion, for in the town-hall at the Hague is a picture by him, representing fourteen of the magistrates. It is dated 1647, and is in the style of John Van Rooy. He died at the Hague in 1665.

**KICK (CORNELIUS).** He was born at Amsterdam in 1635, and, according to Houbraken, learned design and colouring from his father, who was a portrait painter, though Weyerman says he was a statuary. Cornelius became eminent for painting portraits, as the likeness was remarkably strong, and he finished them very highly; but when he observed the great demand for subjects of still life, particularly fruits and flowers, and saw the works of De Heem in prodigious request, he directed his study to that branch of art, and succeeded so well that he desisted from portraits, and devoted his pencil ever after to the painting of fruit and flowers, his pictures of which sold for considerable prices. As he accustomed himself always to paint after nature, he was so curious that he filled particular beds in his garden with the choicest flowers that could be procured, and planted fruit-trees of the most valuable kinds, that he might possess the most beautiful models of his own. His manner of painting was light and delicate, his touch tender, and his colouring brilliant, showing all the freshness of nature. His favourite flowers were tulips and hyacinths, which he designed admirably. He died in 1675.

**KIERINGS, or KIERINCX (JAMES).** This painter, who is called Alexander by Descamps, was born at Utrecht in 1590. He excelled in landscapes, which he finished in a manner peculiarly neat; yet he was never capable of designing figures with elegance, for which reason he procured Poolemburg to insert them in most of his pictures, and thereby increased their value. His views and objects were copied from nature, and he finished them with amazing patience, even the bark and the fibres of the trees being

distinctly marked, and he had so peculiar a manner of touching the leaves that every species might be readily distinguished. In the reign of Charles I. he came to England, and accompanied that monarch to Scotland, where he drew several views, which were in the royal palaces. Kierings died at Amsterdam in 1646.

**KILLIGREW (ANNE).** This lady was the daughter of Dr. Henry Killigrew, master of the Savoy, and prebendary of Westminster. She was born in London, and became maid of honour to the Duchess of York, whose portrait, as well as that of the Duke, she painted. She also executed some historical subjects and pieces of still life. Besides her skill in the arts, she had a fine taste for poetry, and a volume of her productions was published, with a portrait engraved from a picture of her own painting. She died of the small-pox, at the age of twenty-five, in 1685.

**KING (THOMAS).** This artist was the scholar of Mr. Knapton; but though possessed of some talents as a painter of portrait, he disgraced himself by his intemperate conduct. He died in 1769. There is an engraving from a picture by him of Matthew Skeggs, a publican, playing upon a broomstick.

**KIRBY (JOHN JOSHUA).** This worthy person was born at Parham, in Suffolk, in 1716, and was bred a house painter, which business he carried on at Ipswich, where he became intimate with Gainsborough; the contemplation of whose works improved his taste, though he had little leisure for its cultivation. One of his favourite studies was perspective, to which he was led by the perusal of Dr. Brook Taylor's book on that subject. In 1754, he read lectures on perspective, at the desire of the Society of Arts; and about this period he published his work, entitled "Dr. Brook Taylor's Method of Perspective made Easy." He next removed to London, where he obtained the patronage of the Earl of Bute; in consequence of which he was made clerk of the works at Kew, and in 1761 published his *Perspective of Architecture*, 2 vols. folio. Previous to this he had printed a defence of Dr. Taylor's system from the charge of being a plagiarism from Sirigatti. Mr. Kirby's talents procured him admission into the Royal and Antiquarian Societies, and he was for a short time president of the Society of Artists. He died June 20, 1774, leaving a daughter, who became the wife of Mr. Trimmer, of Brentford, and is well known by her religious works. Mr. Kirby painted landscapes in a correct style; and his *View of the old Kitchen at Glastonbury Abbey* was exhibited at Spring Gardens in 1770.

**KITCHENMAN (JOHN).** This English artist painted portraits in miniature and in oil. He was much attached to nautical pursuits, and in 1777 gained the silver cup given by the late Duke of Cumberland to the best navigator on the Thames. He painted four pictures in allusion to his favourite amusement, from which engravings were made by Pouncey. He studied in the Royal Academy, where he drew a good figure; and he obtained also several premiums from the Society of Arts. His death was occasioned by debauchery in 1782.

**KLASS (FREDERIC CHRISTIAN).** This artist was born at Dresden in 1752. He was the pupil of Casanova, and became a member of the Electoral Academy. He painted landscapes, and also engraved several from his own designs.

**KLENGHEL (JOHN CHRISTIAN).** He was born at Kesseldorff, in Saxony, in 1731, and studied under Dietrichs, whose style he closely imitated. He became a member of the academy at Dresden, and was much admired in his own country for his historical pictures as well as landscapes. He engraved also in a spirited manner. He was living in 1791.

**KLERCK (HENRY).** This painter was born at Brussels in 1570, and had Martin de Vos for his instructor, whose style he followed. Several of his works are in the churches of his native city, and in the neighbouring parts. The principal are a Crucifixion, with the three Marys and St. John; a Holy Family; and the Martyrdom of St. Andrew. He died in 1629.

**KLOCKER, or KLOCKNER (DAVID).** He was born at Hamburg in 1629, and was instructed by George Jacob, a Dutch artist, who painted animals and huntings. The first attempts of Klocker were in portrait; but being invited to the court of Sweden, he found the king so desirous to have some grand historical subjects painted in his palace, that, in order to qualify himself for such an undertaking, he went to study at Venice, where he acquired a bold and strong tone of colouring. From thence he travelled to Rome, and studied there for five years, to improve himself in design and composition. On his return to Sweden he was immediately employed at the palace; and his works were beheld with applause. He also painted the portraits of the royal family, as also the greatest part of the nobility, besides many historical and poetical subjects. He had great freedom of hand, and observed a strict propriety in his characters. He was fond of introducing a number of figures into his compositions, and his designs were

adorned with agreeable landscapes and pieces of architecture, which he had copied from the vestiges of the antique buildings about Rome. His colouring was excellent, especially in the naked, and his drawing very correct. He died at Stockholm in 1698.

**KLOMP (ALBERT).** This Dutch artist, who flourished about 1680, painted landscapes with cattle, in the manner of Paul Potter. He coloured indifferently: but his design was extremely correct and lively.

**KNAPTON (GEORGE).** He was born in 1698, in London, where his father and uncle carried on an extensive trade as booksellers. At an early age he was placed under Jonathan Richardson, and applied chiefly to the painting of portraits in crayons. In 1740 he went to Italy, where he wrote an interesting account of the discoveries of Herculaneum. On his return to England, he associated with Arthur Pond, in engraving and publishing prints from the drawings of eminent masters. In 1765 he became painter to the Dilettanti Society, and afterwards obtained the situation of surveyor and keeper of the king's pictures. He died in 1788.

**KNELLER (SIR GODFREY).** This eminent painter was born at Lubeck about 1648. His father was surveyor-general of the mines, and inspector of Count Mansfeldt's revenues. At first Godfrey was destined for a military life, and was sent to Leyden, where he applied to mathematics and fortification; but nature determining him to painting, his father placed him under Bol, at Amsterdam, and he had also some instructions from Rembrandt. He visited Italy in 1672, and remained some time at Venice, where he painted some of the first families, and amongst them, Cardinal Bassadonna. It is probable that he here learned that free, loose style of execution in which he delighted, but by no means excelled; though his heads exhibit a perfect mastership of the pencil. In 1674 he came to England, without intending to reside here; but being recommended to Mr. Banks, a Ham-burgh merchant, he painted him and his family. Mr. Vernon, secretary to the Duke of Monmouth, seeing the pictures, sat to Kneller; and persuaded the duke to do the same. His grace was delighted, and engaged the king his father to have his portrait painted by the new artist, at a time when the Duke of York had been promised the king's picture by Lely. Charles, to save trouble, proposed that both artists should paint him at the same time. Lely, as the established painter, chose his light and station. Kneller took the next best he could, and performed his task with



so much expedition, that he had nearly finished his piece when Lely's was only dead-coloured. This gained Kneller great credit; and Lely obtained no less honour, for he had the candour to acknowledge and admire the abilities of his rivals. This success fixed Kneller here; and the immense number of portraits he executed prove the stability of his reputation. He was equally encouraged by Charles, James, and William; and had the honour of painting the portraits of ten sovereigns, viz. Charles II., James II. and his Queen, William and Mary, Anne, George I., Louis XIV., the Czar Peter the Great, and the Emperor Charles VI., which is more than can be said of any other painter. His best friend was King William, for whom he painted the beauties of Hampton Court, and by whom he was knighted in 1692, and presented with a gold medal and chain worth 300*l*. In his reign he also painted several of the admirals for Hampton Court, and the Kit-Kat Club. He lived to paint George I., and was made a baronet by him. In 1722, Sir Godfrey was seized with a violent fever, from the immediate danger of which he was rescued by Dr. Mead. He languished, however, some time, and died in October 1723. His body lay in state, and was buried at his country-seat at Whitton; but a monument was erected to him in Westminster Abbey, for which he left 800*l*., and gave particular instructions for the execution of it, by Rysbrack. After the death of Lely, in 1680, Kneller stood at the head of the professors of his art in this country, and that most conspicuously. It is not therefore surprising that he experienced the encouragement he did. He has left some few good pictures behind him, as proofs of the natural powers he possessed; but his most sincere admirers, who are judges, acknowledge that the far greater portion of those he allowed to pass into the world under his name, are a disgrace to him and his patrons. His picture of the converted Chinese at Windsor he is said to have been most proud of, as justly he might be. It exhibits that he really knew what was good, and could produce it if he chose. According to his own doctrine, he did as much, and no more than was necessary to pass current among his employers. "History-painters," he said, "make the dead live, and don't begin to live till they are dead. I paint the living, and they make me live." There is a singular paucity of imagination in Kneller's pictures. He indulged indeed in an ideal drapery for women, instead of the monstrous dresses they wore at the time; but his ingenuity does not appear to have assisted his figures much; so that there is a ridiculous mixture of positive formality in the stiff neckcloths and wired skirts of the coats of the men, and of an affected flow and grace in the loose

robes of the women, which consist of nothing more than a chemise thrown open, and discovering the bosom, and a robe-de-chambre loosely drawn over it. All that Kneller can be justly praised for, generally speaking, is, that his heads have a good deal of liveliness and gentility. It seldom amounts to character in the general run of his portraits. Now and then the master-hand appears, when the subject or the moment was favourable. There is at Petworth a head of Sir Isaac Newton, that would be an honour to any man to have produced; and portraits of branches of the Seymour family, which are a disgrace to the name they bear. In our days, happily, the weaknesses as well as the merits of Kneller are duly appreciated, and hundreds of his works are consigned to the oblivion he probably wished they might experience. A rapid pencil, and a ready talent of taking likenesses, were the foundation of his reputation; and a most fortunate ignorance of the art, among even the best informed of the public by whom he was employed, aided his progress. Not but that he was equal to the production of good works, if he had been more carefully trained, and had lived amongst those who knew how to value works of art upon just principles; but he was one of the vainest of mankind, and had no regard whatsoever for that posthumous fame which leads men to sacrifice present enjoyments to future glory. His motto was, "to live while he lived;" and consequently to make money was a matter of greater moment with him than to make good pictures; and he succeeded fully; for although he lost 20,000*l.* by the South Sea speculation, he left at his death an estate of 2,000*l.* a year. His prices, whilst he painted here, were fifteen guineas for a head; twenty if with one hand; thirty for a half, and sixty for a whole length. Sir Godfrey was a man of wit, not unmixed with profaneness, of which Lord Orford has given some instances that might as well have been suppressed. The following is of another stamp. In Great Queen-street, Lincoln's-Inn-Fields, he lived next door to Dr. Ratcliffe. Kneller was fond of flowers, and had a fine collection. As there was great intimacy between him and the physician, he permitted the latter to have a door into his garden; but Ratcliffe's servants gathering and destroying the flowers, Kneller sent him word he must shut up the door. Ratcliffe replied peevishly, "Tell him he may do any thing with it but paint it!" "And I," answered Sir Godfrey, "can take any thing from him but physic." *John Zachary Kneller*, the brother of Sir Godfrey, painted architecture and objects of still life both in fresco and in oil. He died in London in 1702.

**KNIPBERGEN, or KNIBERG (N.).** Of this Dutch painter of landscapes nothing more is known than that of his being a successful imitator of the style and manner of Paul Bril. He studied after nature, but principally sketched the scenes which he intended for his future subjects among the mountainous parts of Germany and Switzerland. He had an uncommon freedom of hand, and a fine pencil: the expeditious manner in which he painted the trees, skies, mountains, cascades, and the figures introduced into his compositions, was truly surprising; yet, notwithstanding this quickness in working, every object appeared well finished, and touched with spirit. He wanted elegance in the choice of his subjects, and also in the forms and attitudes of his figures; his distances are not always well kept, and sometimes his back-grounds appear too encumbered; but the leafing of his trees is loose, free, and competently bright, though in general somewhat too green; as also are occasionally his grounds and hills. The clouds in his pictures are remarkably light and floating, and his foregrounds are well broken and agreeably diversified.

**KNUPFER (NICHOLAS).** He was born at Leipsic in 1603, and at first was instructed by Emanuel Nysens, a painter of no great note, with whom he spent two years; but being treated unkindly by that artist, he quitted him, and went to Utrecht, to procure instruction from Abraham Bloemart. That master observing the genius of his pupil, accommodated him in his own house, and took so much pains with him that Knupfer soon became a considerable artist. The King of Denmark employed him to paint three pictures of battles, representing the victories of some of his ancestors; which subjects he executed to the entire satisfaction of his royal patron and the ablest judges. The figures in all his subjects were of a small size, but correct, and designed with nature and truth. Weyerman describes a pastoral picture of a shepherd and shepherdess, which he saw at the Hague, painted by Knupfer, that was equally admired for the design and expression; but one of his greatest compositions is an Assembly of the Gods. Knupfer died in 1660.

**KOBELL (FERDINAND).** This artist was born at Manheim in 1740. He became landscape painter to the Elector of Bavaria; and besides his pictures, he etched several plates of the same subjects as his pencil, in a neat style. His son, *William Kobell*, born at Manheim about 1765, was also a good landscape painter and engraver.

**KOCK, see Cock.**

**KOEBERGER (WENCESLAUS).** He was born at Antwerp in 1554, and was the disciple of Martin de Vos, under whom he continued several years, and made a proportionable progress; but happening to fall in love with the daughter of his master, and finding it impossible to obtain a suitable return, he determined on a journey to Rome to cure himself of his passion, and by that means shook it off effectually. After studying some time at Rome, he went to Naples, where an intimate friendship commenced between him and a Flemish painter called Franco, whose daughter was esteemed one of the most beautiful women at Naples. Koeberger fell in love with her, and succeeded. He now pursued his studies in Italy with unwearied application, and the merit of his paintings procured him constant employment. His reputation extended to his own country, whither he was solicited to return; but he was too much pleased with his situation to quit Naples at that time; though some years after he went and settled at Brussels. On his arrival, Duke Albert appointed him his principal painter, and regarded him highly, not only for his professional merit, but for his knowledge in medals. In the church of Notre Dame at Antwerp is a composition by Koeberger, representing the Martyrdom of St. Sebastian; which was originally painted for the confraternity of that saint. The colouring is fine, the design excellent, the disposition judicious, the taste elegant, and the appearance of the whole admirable. Some envious persons, however, who were mortified at the applauses which the public bestowed on the artist, cut out two of the heads to deface the work, so that the possessors of the picture were constrained to send it to Naples, where Koeberger then resided, in order to have the damage repaired. He did so; but the inserted heads were not so happily executed as those of the first performance. He was also an eminent architect, and was appointed by the archduke superintendent of the buildings and decorations at the castle of Terveer, near Brussels. He died in 1634. Vandyck painted his portrait, which is among the number of his illustrious heads.

**KOENE (ISAAC).** This artist was born at Haerlem in 1650, and studied under Jacob Ruysdael, whose style he imitated in painting landscapes and falls of water; but the figures were inserted by Barent Gawl. He died at Haerlem in 1713.

**KOENRAAT (—).** This Dutch artist was born at the Hague in 1678, and had Constantine Netscher for his instructor. His subjects were flowers, which he painted with a fine colour, and great resemblance to nature. He died at the Hague in 1747.

**KOERTEN, or BLOCK (JOANNA).** This ingenious lady was born at Amsterdam in 1650, and from her youth showed a strong inclination to drawing, painting, and embroidery; and arrived at an astonishing excellence in all. But she principally employed herself in cutting on paper the representation of landscapes, birds, fruits, and flowers, which she executed with incredible exactness and delicacy. The lines with which she expressed her objects, though done with scissors, were as exquisitely nice as those of engraving. In this way she executed all kinds of subjects; but sea-pieces, animals, architecture, and still life, were her favourite ones; and she also cut portraits on paper, with as striking a resemblance as if painted in oil. When the Czar Peter I. was at Amsterdam, he paid her a visit; and the Elector Palatine offered, for three small pictures of her cutting, a thousand florins, which she refused. At the request of the Empress of Germany, she designed a trophy with the imperial arms, ornamented with laurel crowns, garlands of flowers, and other subjects, which she executed with such correctness of drawing and design, such wonderful tenderness and beauty, as is scarcely to be credited. For this performance she received a present of four thousand florins. She also cut the portrait of the Emperor, which is in the imperial cabinet at Vienna. Her maiden name was Koerten, and she became the wife of Adrian Block the artist. She died in 1715.

**KOETS (ROELOF).** He was born at Zwoll in 1655, and was instructed first by his father, who was a painter, but afterwards he was placed with Gerard Terburg, under whom his progress was so rapid that he soon surpassed all his fellow students. The praise bestowed upon him by Terburg excited so much envy, that Koets found it necessary to leave the school at the age of eighteen, when he made nature his sole guide. Having succeeded in painting the portrait of Count Dalwigh, that nobleman recommended him to Henry Casimir, Stadtholder of Friesland, who received him into his favour. He afterwards painted portraits of King William III., the Earl of Portland and his family, and most of the English and German nobility who attended that monarch at Loo. It is said that he painted five thousand portraits with his own hand, all of which were well finished, and without any assistance from other artists. He had great freedom and readiness; an agreeable choice of attitudes; a good manner of designing; and was strictly attentive to nature. He died in 1725.

**KONINCK (DAVID DE),** *see* CONINCK.

**KONINGH (PHILIP DE).** He was born at Amsterdam in 1619, and was instructed in the school of Rembrandt, to which academy he did honour by his performances. He painted historical subjects and portraits with great reputation, but excelled in the latter branch. His compositions were remarkable for the great character of nature which appeared in them all; for the choice and variety of the attitudes; and for striking resemblance. The picture of himself, which he painted for the Grand Duke of Tuscany, and which is in the Florentine gallery, is a sufficient evidence of his merit. His colouring is clear, and his works have a lively and striking effect: they are not loaded with heavy shadows approaching to blackness; in that respect he was accounted superior to his master, Rembrandt; and to approach in delicacy to Vandyck. He died in 1689.

**KOOGEN (LEONARD VANDER).** This artist was born at Haerlem in 1610, and was a disciple of Jacques Jordaens at Antwerp. His contemporary in that school was Cornelius Bega; and such a friendly intimacy arose between them as induced them to study together after nature, and to become emulous to excel each other, which proved very advantageous to both. Koogen designed well; and in his touch, pencilling, and manner of colouring, he resembled Bega; but painted in a different size, some of his pictures having the figures as large as life. As he possessed an affluent fortune, he only painted for his amusement; on which account his works are not numerous, though they are much coveted, and extremely admired. His general subjects were boors drinking, and conversations, painted with great life and expression. He also etched some fine engravings in the manner of Salvator Rosa. He died in 1681.

**KOUWENBURGH, or KAUWENBURGH (CHRISTIAN VAN).** This painter was born at Delft in 1604, and was the scholar of John Van Ess; but the taste which he manifested in his paintings was acquired in Italy; where he so far improved himself by studying after the best models, that he in a great measure shook off his Flemish manner. His subjects were for the most part historical, with figures as large as life, and he particularly excelled in designing the naked. His colouring was exceedingly natural, his design correct, and his composition was in a beautiful and grand style. Many fine pictures by his hand are in the royal palaces in the Netherlands. He died in 1667.

**KRAHE (LAMBERT).** This artist was born at Dusseldorp about 1730, at which city he died in 1790. At the time of his decease

he was head inspector of the electoral picture gallery. That gallery contains several of his productions. He received the rudiments of his pictorial education in Germany, and completed it at Rome, under Subleyras and Benefiali. Krahe was an enthusiastic lover of his art, and an affectionate and active friend to young artists of promising talents.

**KRANS (GEORGE MELCHIOR).** He was born at Frankfort in 1727, and studied under Tischbein at Cassel, but afterwards went to Paris, where he became the scholar of Greuze. His talent in painting landscapes procured him the patronage of the Duke of Saxe Weimar, for whom he drew several fine views round his capital. He was also a good engraver.

**KRAUSE (FRANCIS).** He was born at Augsburg in 1706, where his parents lived in great poverty; but his genius surmounted all difficulties. A gentleman on his travels to Italy took him in his suite, and, on his arrival at Venice, placed him as a disciple with Giovanni Battista Piazzetta, under whose direction he studied with indefatigable application, and his improvement was such that, after some time, even his master was deceived by his work, and mistook the paintings of his disciple for his own. On leaving Venice he went to Paris; where he presented to the academy a picture representing the Death of Adonis. The composition might perhaps have succeeded, had not his own vanity too strongly appeared; for, not content with magnifying his own works, he depreciated those of others; which conduct gave disgust, and his application was rejected. He then went to other cities of France, where he found employment, particularly for the churches and convents. His most capital performance is in the refectory of the Carthusians at Dijon, of which the subject is Mary Magdalen anointing the feet of Christ. After all his labours, finding himself in low circumstances, he undertook to paint portraits in crayons, which he practised with success. Notwithstanding the vanity of this painter, he possessed considerable talents. His design was good, and he excelled in the extremities of his figures; though his genius was not fertile, his colouring had force and brilliancy; his penciling had great freedom, but was unequal, sometimes appearing dry, and at others full of spirit. Occasionally he has too great a degree of blackness, by endeavouring to make his lights more lively and striking; and his colouring appears much changed from its original tint. When his paintings were new from the pencil, they had an uncommon and surprising lustre; but all that brightness and beauty is succeeded by pale-

ness in one part, and additional darkness in another. At Lyons he painted some pictures for the churches, and died there in 1754.

**KRYNS (EVERARD).** He was born at the Hague in 1568, and studied under Charles Vanmander, after which he travelled to Rome, where he greatly improved his style both in design and colouring. He painted history and portrait. He died in Holland in 1627.

**KUICK (JOHN VAN).** He was born in 1530 at Dort, where he was accounted a fine painter on glass, as well as in oil colours; and his composition was allowed to be judicious and masterly. Having given some offence to the Jesuits, they accused him of heresy, and got him imprisoned. He was kept in irons a long time, though John Van Boudewinze, the chief justice, endeavoured to procure his enlargement; for which Kuick, out of gratitude, painted a picture representing the Judgment of Solomon, in which he designed the portrait of his benefactor as the head of the principal figure. This picture gave new offence to the Jesuits; who contrived means to increase the miseries of his imprisonment, and never ceased their persecution of him, till they extorted against him a final sentence of death, which was immediately executed; and he was burned alive in 1572.

**KUNST (CORNELIUS).** He was born at Leyden in 1493, and studied the art of painting under his father-in-law, Cornelius Engelbrechtsen. He excelled in history; his design was correct, his expression forcible, and his colouring warm. He died at Leyden in 1544.

**KUPETZKI (JOHN).** This artist was the son of a weaver at Porsina, in Bohemia, and born there in 1667. His father compelled him to work at his own trade, contrary to his inclination, on which account he ran away at the age of fifteen, and begged his bread. A nobleman took compassion on him, and gave him an asylum in his castle, where a painter, named Claus, was then employed. Kupetzki observed him attentively, and then began to imitate his work, which excited the astonishment of the artist and the count. The latter, struck with this indication of genius, directed Claus to give him instruction, and in a short time Kupetzki became his assistant. He accompanied his master to Vienna, and from thence he went to Venice, where he studied under Cavaliere Liberi. He next visited Rome, and obtained the patronage of Prince Stanislaus Sobieski, who enabled him to travel into Lom-



bardly, for the purpose of improving himself by the works of Corregio and the Caracci. At the end of twenty-two years Kupetzki returned to Venice, where he was made painter to the emperor. Afterwards he visited most of the other courts of Germany, and when at Hanover, was invited by George II. to England, but that honour he declined on account of his age. He died in 1740. In colouring Kupetzki resembled Rembrandt, and in drawing the human figure he has been compared to Vandyck. He excelled in portraits, and took uncommon pains in finishing his heads, which he would sometimes have spoiled by this excessive labour if they had not been taken out of his hands.

KUYP, or *Old CUYP* (JACOB GERBITZE). He was born at Dort in 1578, and studied under Abraham Bloemart, by whose instruction he became an extraordinary good painter of landscape. He sketched after nature the views in the environs of Dort; always introducing pieces of water, or rivers, with cattle on the banks, and particularly cows and sheep. He also frequently painted battles; and the marchings or encampments of armies. He had a good pencil, a broad and free touch, a sweet and agreeable tone of colouring, an outline generally correct, with great transparence in his water, and good keeping. His memory is held in just esteem at Dort, for being the founder of the academy of St. Luke, in that city, which he established in concurrence with Isaac Van Hasselt, Cornelius Tegelberg, and Jacques Grief, in 1642. He died in 1649.

KUYP, or *CUYP* (ALBERT). He was the eldest son of the preceding, and was born at Dort in 1606. He received no instruction but from his father, though his manner was very different, being abundantly neater, nor was his penciling so rough and bold. The father principally adhered to one or two species of animals; but to Albert, oxen, sheep, cows, horses, fruit, landscape, smooth water, or ships and boats, were all equally familiar. He excelled in every thing that he attempted to represent, and painted every object in the same free and natural manner; always lovely and true in his colouring, as well as clear and transparent. He observed attentively even the particular times of the day, to express the various diffusions of light on his objects with all the truth of nature; and in his pictures, the morning attended with its mists and vapours, the clearer light of noon, and the saffron-coloured tints of the evening, may readily be distinguished. He likewise excelled in moonlight pieces; some of them being so admirably expressed, that the glittering reflection of the lunar beams on the

surface of the water appears more like real nature than an imitation of it. But though he painted every variety of scenery, whether of land or water, well, he enchanted most by his winter-pieces. The principal performance of this master is the representation of the cattle-market at Dort, and the square where the troops and soldiers exercise. In that picture he has painted the most beautiful horses that appeared on the parade, so like, that every one of them might be as distinctly known in the painting as in their evolutions. His studies were entirely after nature, and most of his landscapes were sketched from scenery in or about the city of Dort. He left a number of drawings and designs heightened with water-colours, which, together with his etchings, are much valued as curiosities. He died at Dort in 1667.

KUYP (BENJAMIN), the younger brother of Albert, was born at Dort in 1608. He adopted the manner of Rembrandt, and painted small historical pictures, with admirable force of colour, and an excellent management of the chiaro-oscuro.

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Chas. H. Burleigh

1882

Sept 10

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 large landscape w. Figures (scattered)  
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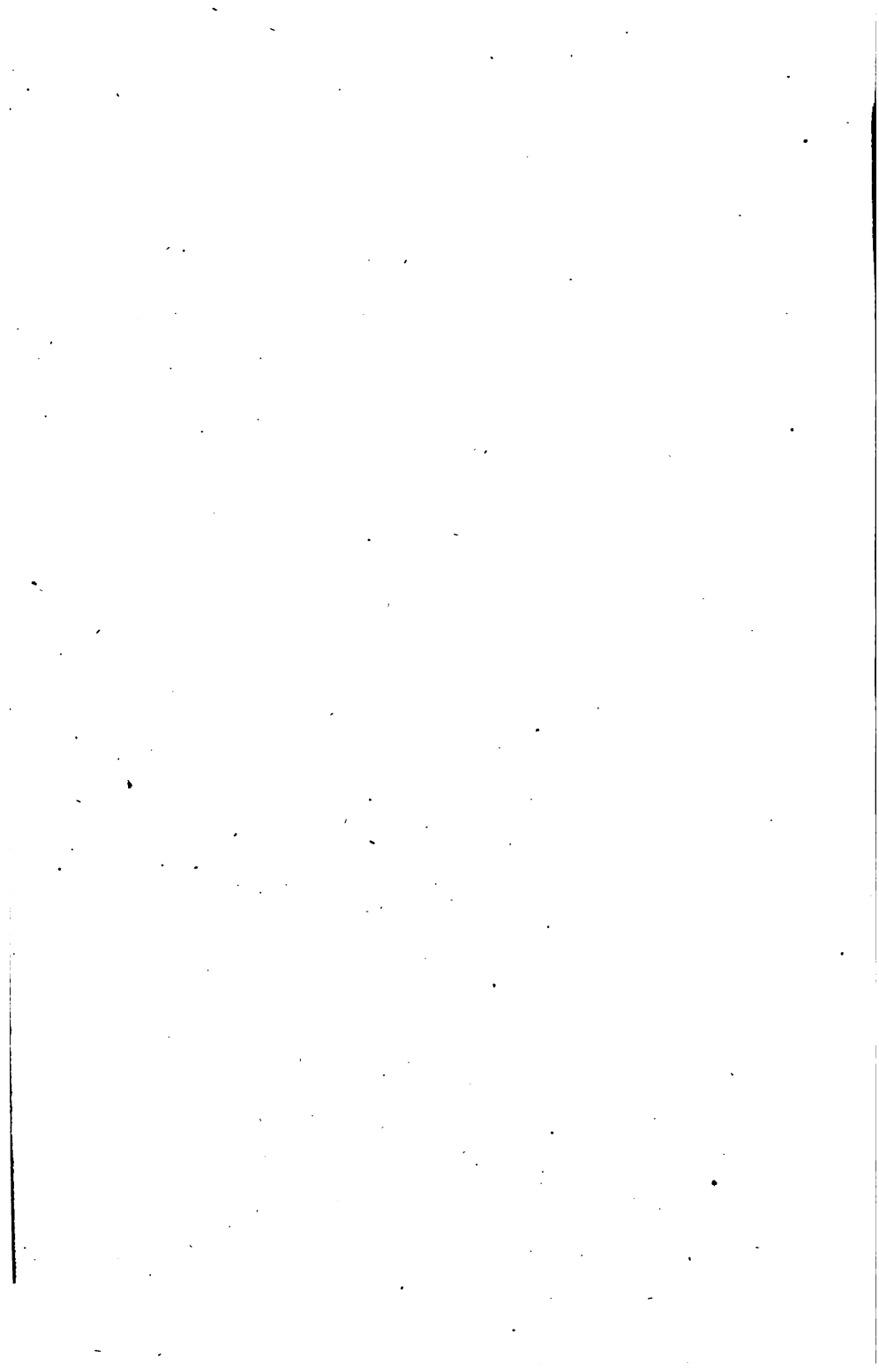


Russell Creek

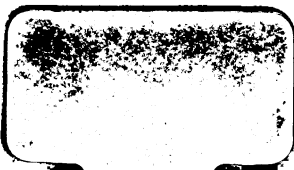
and 1681

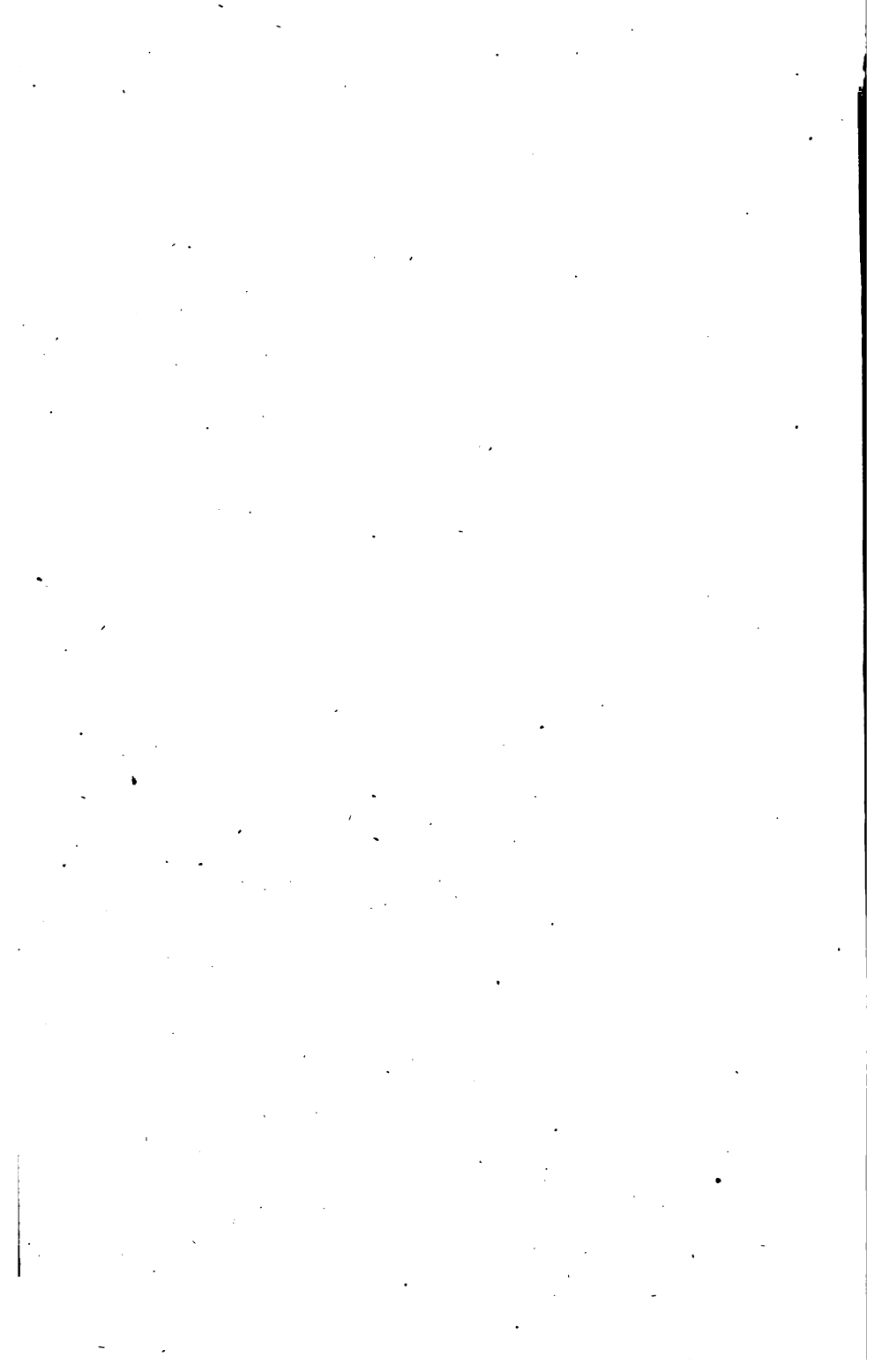
Omni by A. H. Elmer



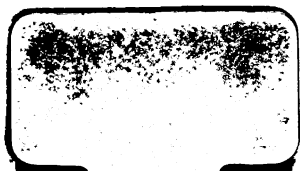


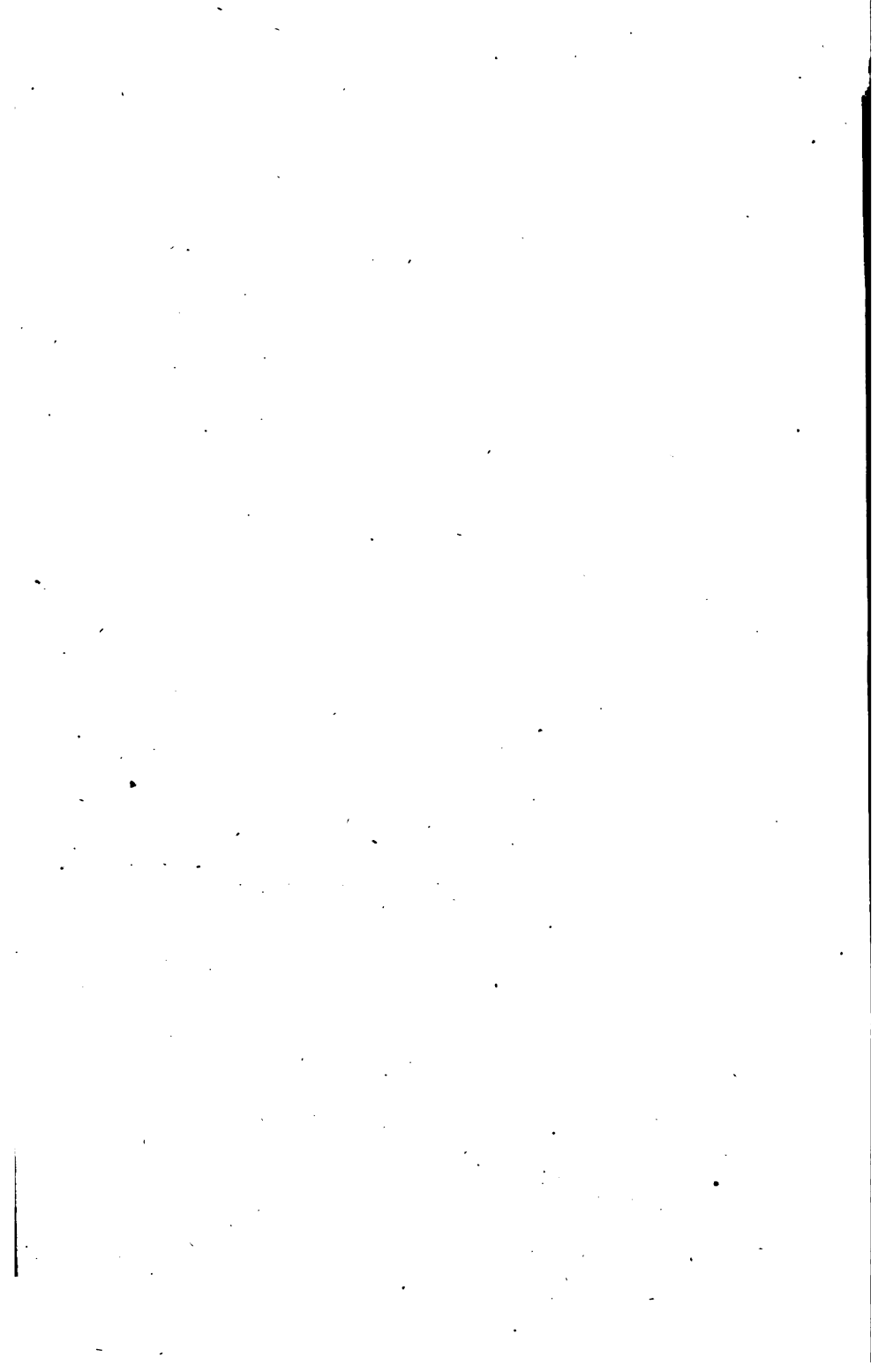
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A. REF. 2  
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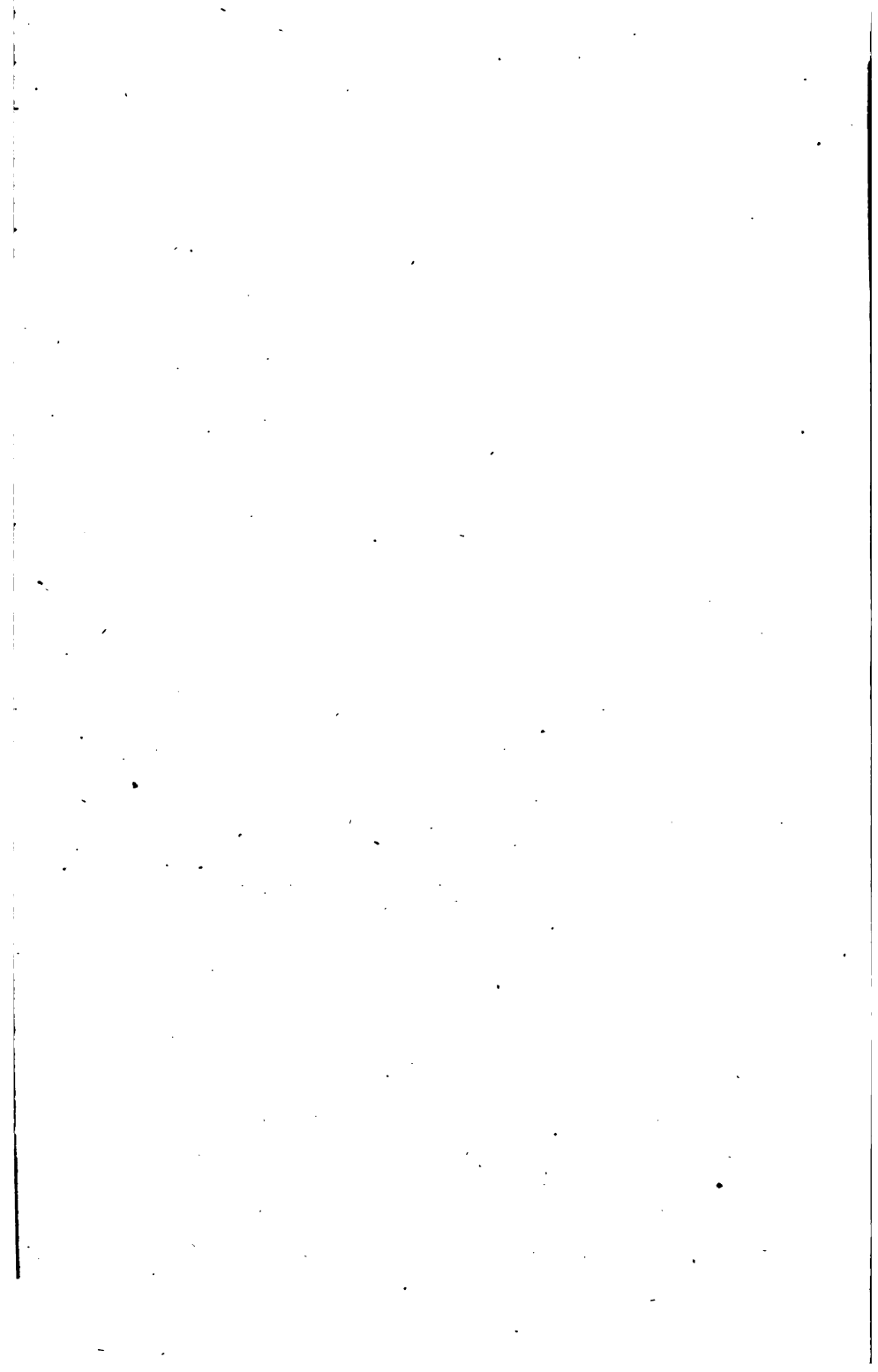




A. REF. 2  
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A. REF. 2  
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